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DOCTOR WHO: THE HARTNELL YEARS

DESIGNING ALIEN WORLDS

ROGER DELGADO

DOCTOR WHO'S FIRST MASTER

THE SEASON GUIDES:

THE PRISONER

BLAKE'S 7

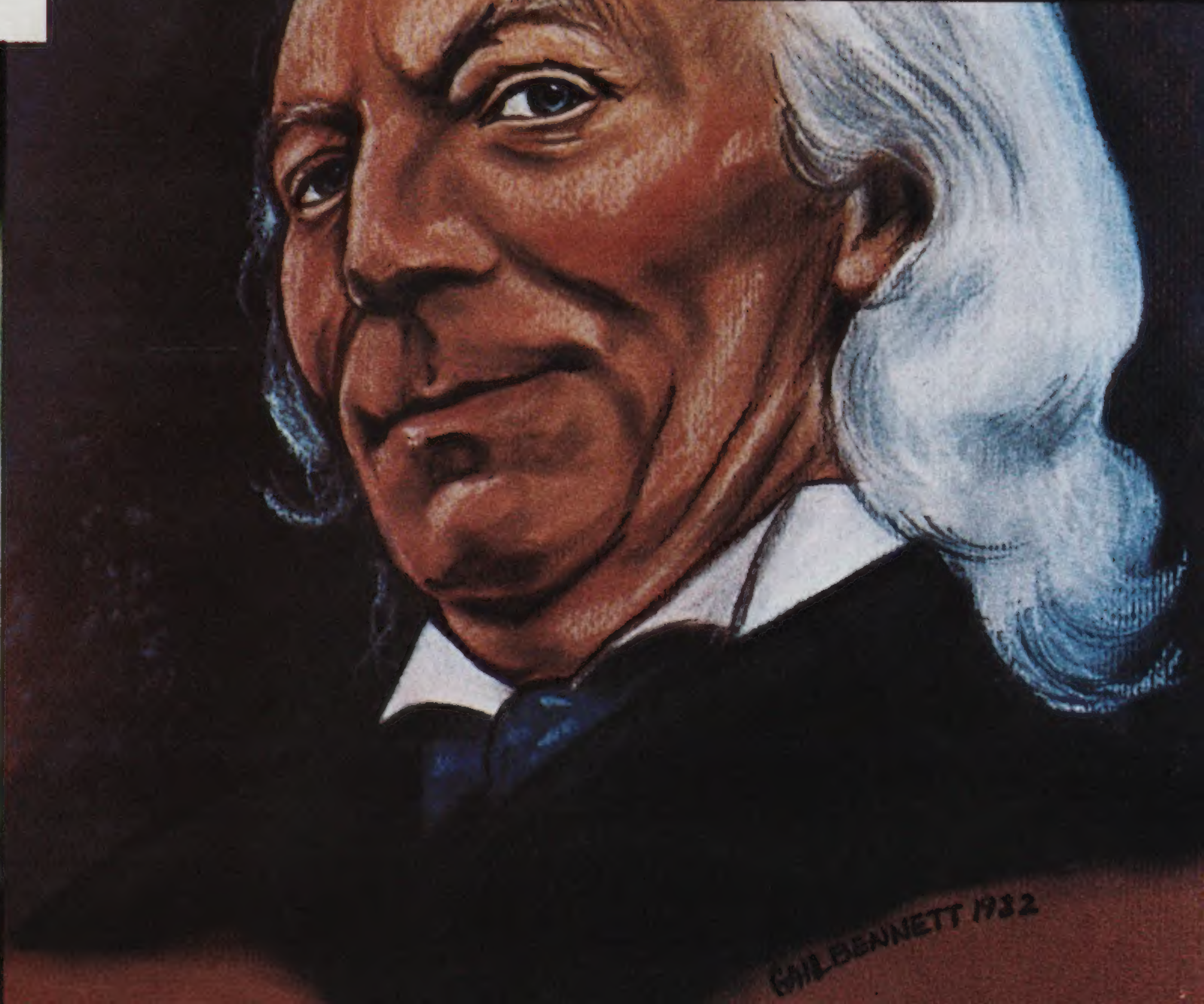
KING ARTHUR

BRAM STOKER AND

DRACULA



THE PRISONER



GAIL BENNETT 1982

A LITTLE BIT OF MERRY OLD ENGLAND

FANTASY EMPIRE™

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EDITORIAL

By Cynthia Broadwater

As the old saying goes, I've got some good news and some bad news. First let's go to the good news. We're growing by leaps and bounds. New Media Publishing, Inc. will launch *MONSTERLAND* and *The New Fantasy Illustrator* very shortly. *MONSTERLAND* is being edited by Forest J Ackerman... the Ackermmonster himself. Ackerman runs the largest monster museum in the world and for 25 years edited *Famous Monsters* magazine. We've received endorsements for our new endeavor from a number of personalities including John Carradine, Roddy McDowell, Gene Roddenberry and Richard Kiel. It has been approved for newsstand sales and should soon be available to you in living color.

The New Fantasy Illustrator will feature the works of some of your favorite artists. The first issue includes an interview with Tim and Rita Hildabrandt and examples of his art in glorious color. The book has fewer pages than your average magazine but it is packed with some of the best art available and in color.

NMP is also going into book publishing. We begin our series with something to interest all you British fans, *The Avengers Files*. In two, profusely illustrated volumes we will cover this British favorite from the beginning with Cathy Gale and follow the series progress right up to the demise of *The New Avengers*.

We will also start *Blueprinting the Science Fiction World* with blueprints from *Star Wars*, *Star Trek*, *Doctor Who*, *Battlestar: Galactica* and more. These issues will be perfect bound and will include color photos of the actual props used. A true fan's delight.

An *Alien Cookbook* is also available, giving recipes from *Star Trek*, *Star Wars* and Heinlein's and Niven's universes. Plus there are a score of worlds not yet translated into earth literature and a quick stroll through the macabre with meals suggested by Dracula, Circe and others.

New Media has also been working in conjunction with HJS Publications on their book *Enterprise* which has enjoyed so much success that it will be taken to a monthly schedule and a new magazine, *SFTV* has been added. *SFTV* will deal with television science fiction other than *Star Trek*.

Now for the bad news... amid all this flurry of activity something had to give. When *Fantasy Empire* went onto the newsstand we changed the format to meet the newsstand demands and so we created *Fantasy Empire Limited* so we could still give the fans what they wanted. *Fantasy Empire* is being returned to direct market only sales now. As a result *Fantasy Empire* and *Fantasy Empire Limited* will merge, becoming available on a bi-monthly schedule.

We will devote the magazine to the articles you seem to prefer, *Doctor Who*, *Blake's 7*, *The Prisoner* plus additional side trips into Authurian legends and British made films. The two subscription lists will be merged. If you have subscriptions to both, the number will be extended to cover both orders. We will be picking up the *Doctor Who* Season Guide from *Fantasy Empire* which will be the second half of Season 13.

We thank you for your interest and support and look forward to serving the fans of British science fiction and fantasy for a long time in the future. Let us hear from you about what you want to see in the magazine. We want to do it your way.

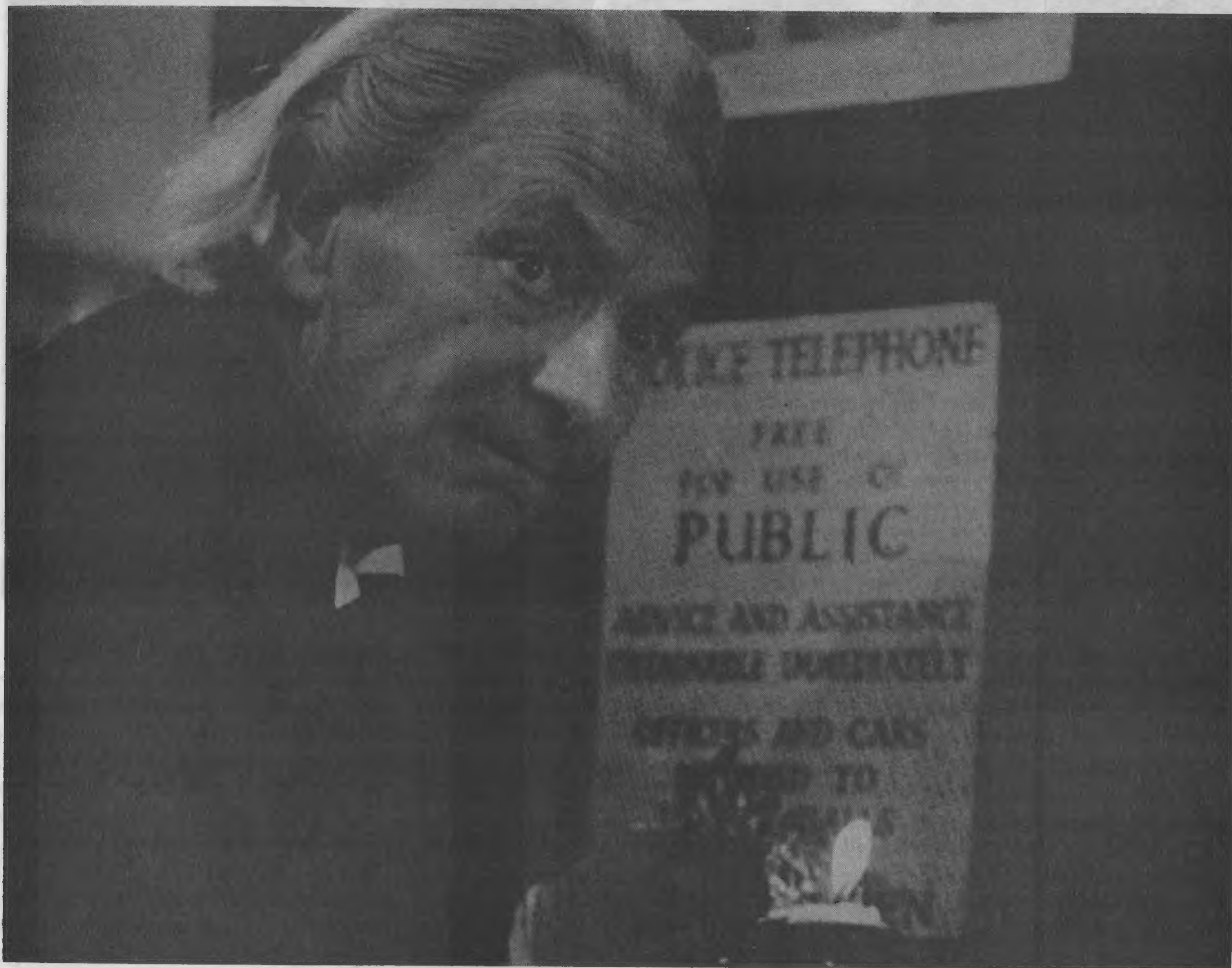


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THE ALIEN COOK

THE HARTNELL YEARS



DESIGNING ALIEN PLANETS

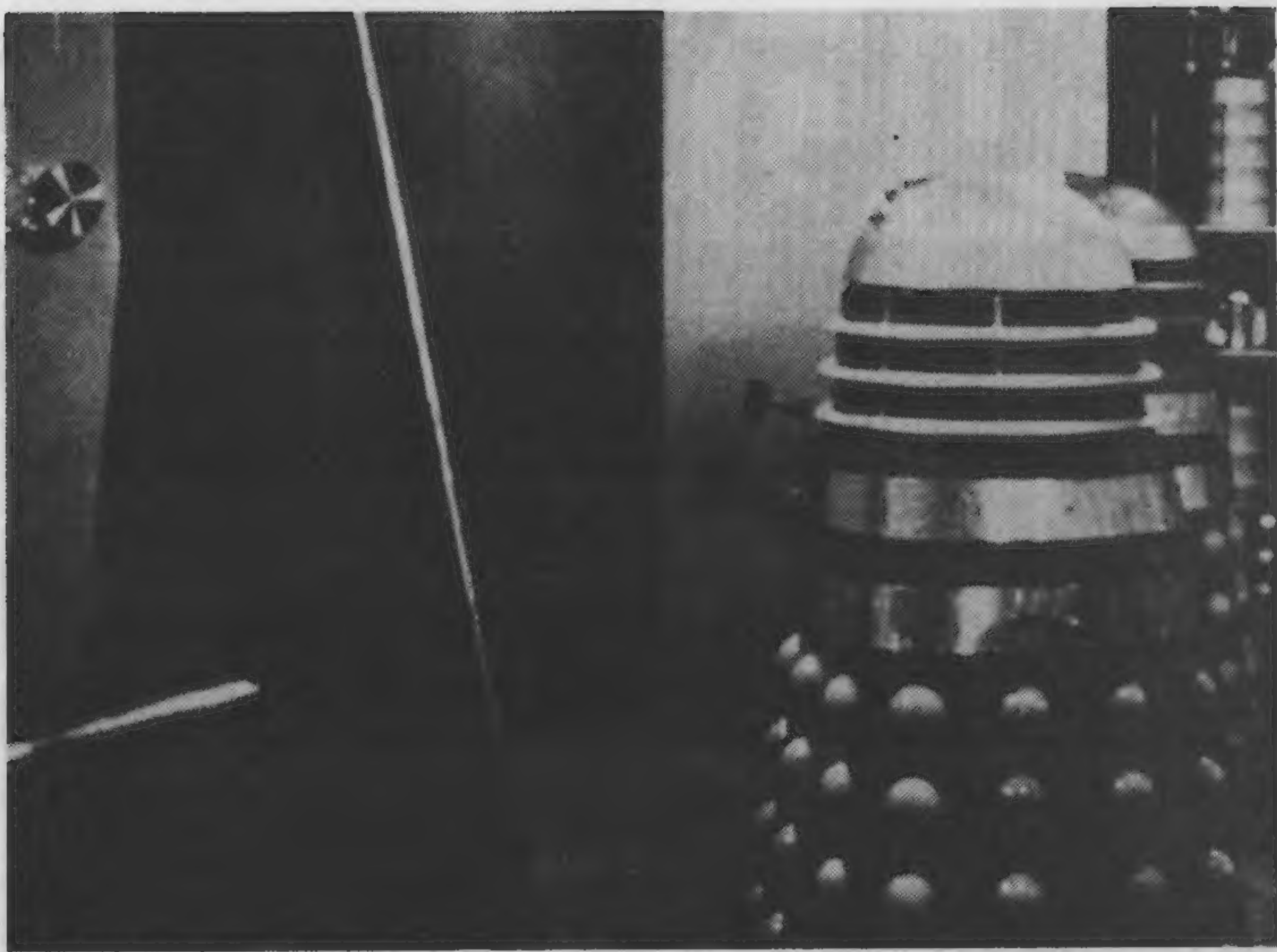
During the first season of *Doctor Who*, the set designers were asked to create three alien worlds. In meeting the challenge, they set the trends.

By John Peel
Photographs Courtesy of
Ray Cusick

In 1963 when *Doctor Who* first began, there had been little previous experience to build upon. The concept of the show was that of wandering in space and time wherever the whimsical, uncontrollable Tardis took the four companions—the elderly, willful Doctor, his intelligent, hesitant granddaughter, Susan and the two teachers, Barbara Wright and Ian Chesterton. It's all very well, of course, to say that they roam all over the Universe, but how can that be portrayed on the TV screen?

In 1963, no-one had ever really tried to portray an alien planet on television. Most earlier sf had been

Earth-bound, and any aliens came to us, instead of us to them. The *Quatermass* series (see article in *Fantasy Empire*) had dealt with alien invasions of very strange kinds, and at least some ideas thus existed on how to go about creating alien invaders—except that there simply weren't any in the first season of *Doctor Who*. All of the aliens lived on their own worlds, somewhere where humans did not exist, except as visitors (or captives). It's not too hard to create invaders, who are a task-force working under stringent conditions, and therefore bear little evidence of culture or civilization, but on their home world, the aliens must have



(Above) Within the Dalek city. Note the grim metallic finishes, the early Dalek design without the solar slats and the control panel on the left wall. This is circular, designed to be operated by the Dalek sucker stick, and not by human hands. (Right) "The Keys Of Marinus" The guest room in the city of the Morphos. Rich and well-designed, it is in fact an illusion projected by the Morphos. On the couch, Barbara (Jaqueline Hill) awakens as Sabetha (Katherine Schofield) and a lady in waiting wait to see her desires. ©BBC

cities, homes, societies, families... In short, the *Doctor Who* team had to create believable alien civilizations and environments.

They didn't even have many films to go to for the look that they wanted. True, we had an alien planet in *Forbidden Planet* (1956), but no alien race. Altair IV came over well on the screen, but it was limited. *This Island Earth* (1955) gave us Metaluna and its inhabitants, and rather well, too. Again, though, we saw only a brief glimpse of their world, and most of that was with the Mutant stalking the humans. We were not really given a race of people in their natural environment.

Without very much to build on, then, the mandate was given to the designers to come up with both historical situations (by then commonplace on TV)—and three alien planets. Though Barry Newbery and Roderick Laing designed the look of the historical stories, and Peter Brachacki designed the Tardis itself, all of the design work on the three otherworldly stories fell onto Raymond Cusick (though episode six of "The Daleks" was designed by Jeremy Davies).

The first season of *Doctor Who* was limited to using six sets per episode for each of the stories, though the sets could be (and often were) changed from one story to the next. The second story, "The Daleks"¹, took the four travellers to the dead world of Skaro, and our first glimpse of an alien planet on *Doctor Who* is in the final episode of "The Tribe Of Gum", when a small set of the petrified forest of Skaro was used as a lead-in to the next story.

Skaro was a world whose inhabitants, the Daleks and the Thals, had managed to wage the ultimate war, thousands of years before the arrival of the Doctor and his companions. The petrified jungle, where the Tardis lands them, is the result of this—all of the living creatures and plants have been changed by radiation and heat into stone-like things. Now, unchanging and eternal, they simply stand as a mute testimony of the foolishness of war. Wandering through the jungle, they come across a small creature, similar to a spiked armadillo, as rock-like as the trees and creepers....

Ray Cusick laid the whole thing in gray, so the filming (in black and white) would make it look long dead.

Various strange plants were made (including one to crumble in Susan's hand), as well as the once-living magnetic creature of the forest. Though the forest had a vaguely tropical feel to it, the final appearance of it was certainly of an alien hue. Strange creepers entwined trees, and spiked plants were all over. Leafless branches stuck out at grotesque angles (especially when Susan flees through the trees at night, attempting to return to the Daleks). Into this world came the Thals—tall, blond humanoids who were changed by the war. Once warriors, they had now decided to be pacifists whatever happened to them. Their civilization was in shreds, their soil dying, a small band of them was seeking help and another place to live. Passing through the petrified forest, they met up with the Doctor and his companions.

Daphne Dare designed simple, clever costumes for these nomads. Dark trousers, with a row of holes down the sides of the legs, sandals, belts and a skimpy vest was worn by both male and female Thals, though the females' vests were less low-cut than the men's! They moved gracefully and gently,



William Hartnell as the Doctor. ©BBC

carrying with them the records of their people and the brief science that they knew, for the Daleks had been the original philosophers and scientists of the planet. Their records were written on metal plates (so that they could escape the ravages of time) and carried in cylinders.

The second main part of the story was set in the city of the Daleks itself. "It's a magical architecture," one of the Thals says of it, and Ray Cusick certainly worked on making it so. A model of the city was constructed for distance shots, all spires, domes and pinacles of metal (the overwhelming look of the live portions of the planet). Inside the city, rooms are connected by corridors, all of which were deliberately built slightly too small for the human actors, who frequently had to stoop to pass through doorways. This was to stress that the city was never intended for humans, but another race entirely... Floors, roofs and walls were completely metal and mostly stark and undecorated, though the inhabitants did have some kinds of artwork. Occasional buttresses, as well as various labels in the Dalek language, broke the monotony of the walls.

Various levels were indicated in binary code by the lift-shafts, i.e. the First level as 001, the Second 010, the Third 011 and so on. Of course, in 1963 binary notation was not as common as it is now, and would have passed over the heads of all but the most discerning viewers—the designers worked for the feel of the show, and this did not necessarily mean that everything that they did would be immediately obvious to the viewers, but would leave a residual impression of the alien atmosphere of the whole story.

Throughout the city, the controls were mostly circular, built to be operated by the Dalek's sucker-stick hands. A low, electronic heart-beat tone was created by the sound effects department for the Dalek city, and this tone has been used in all Dalek stories to date to indicate their presence. The city was all metallic because the Daleks were originally powered by static electricity, and this was conducted to the casing of the travel machine through the floors of the city. The Daleks could not leave the city because they needed the power that only metal could conduct. In later stories, they switched to solar power, an extra refinement was added to the Dalek casing in the form of slats that collected the solar rays. In the first story, of course, there are no such slats about the Daleks.

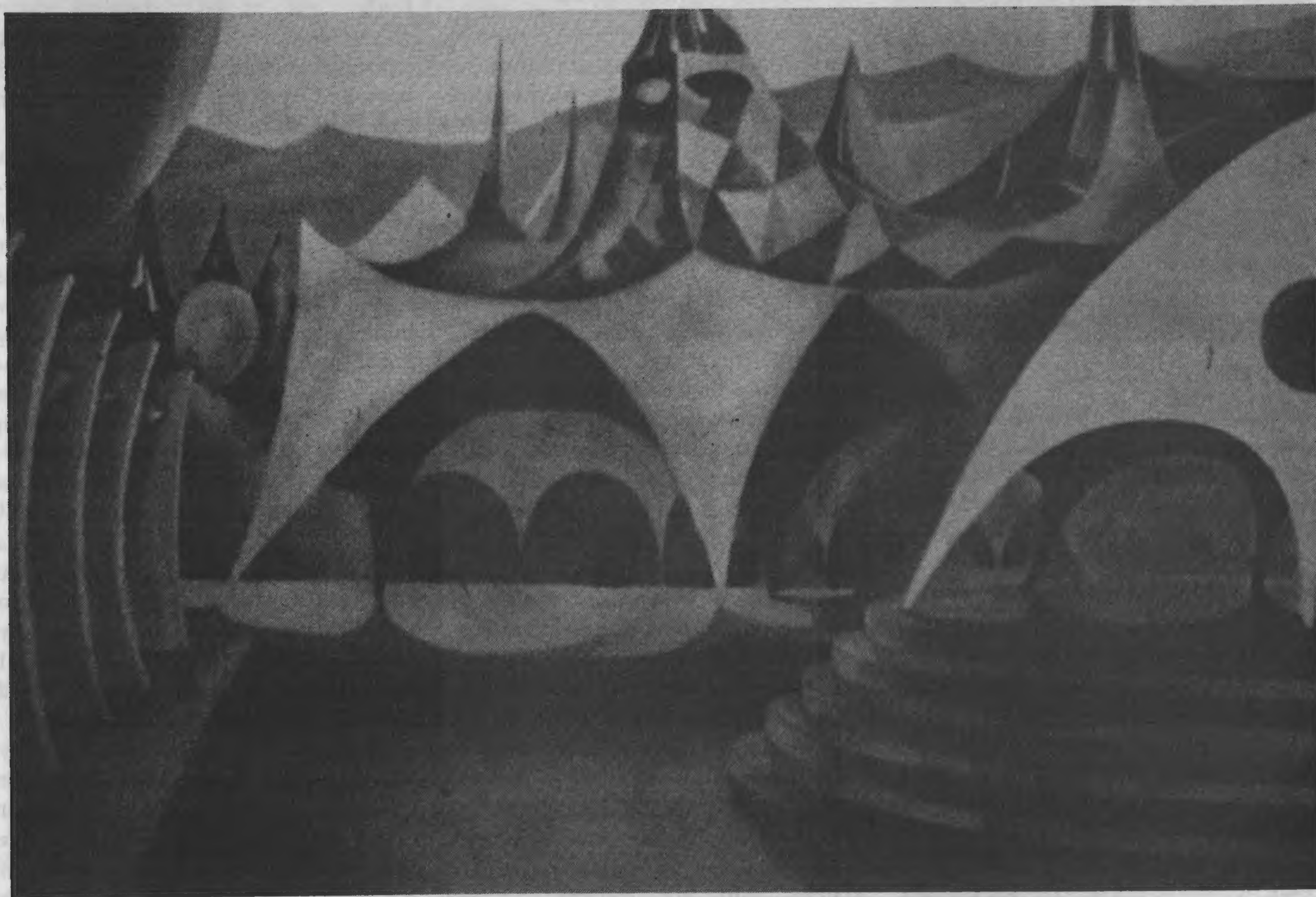
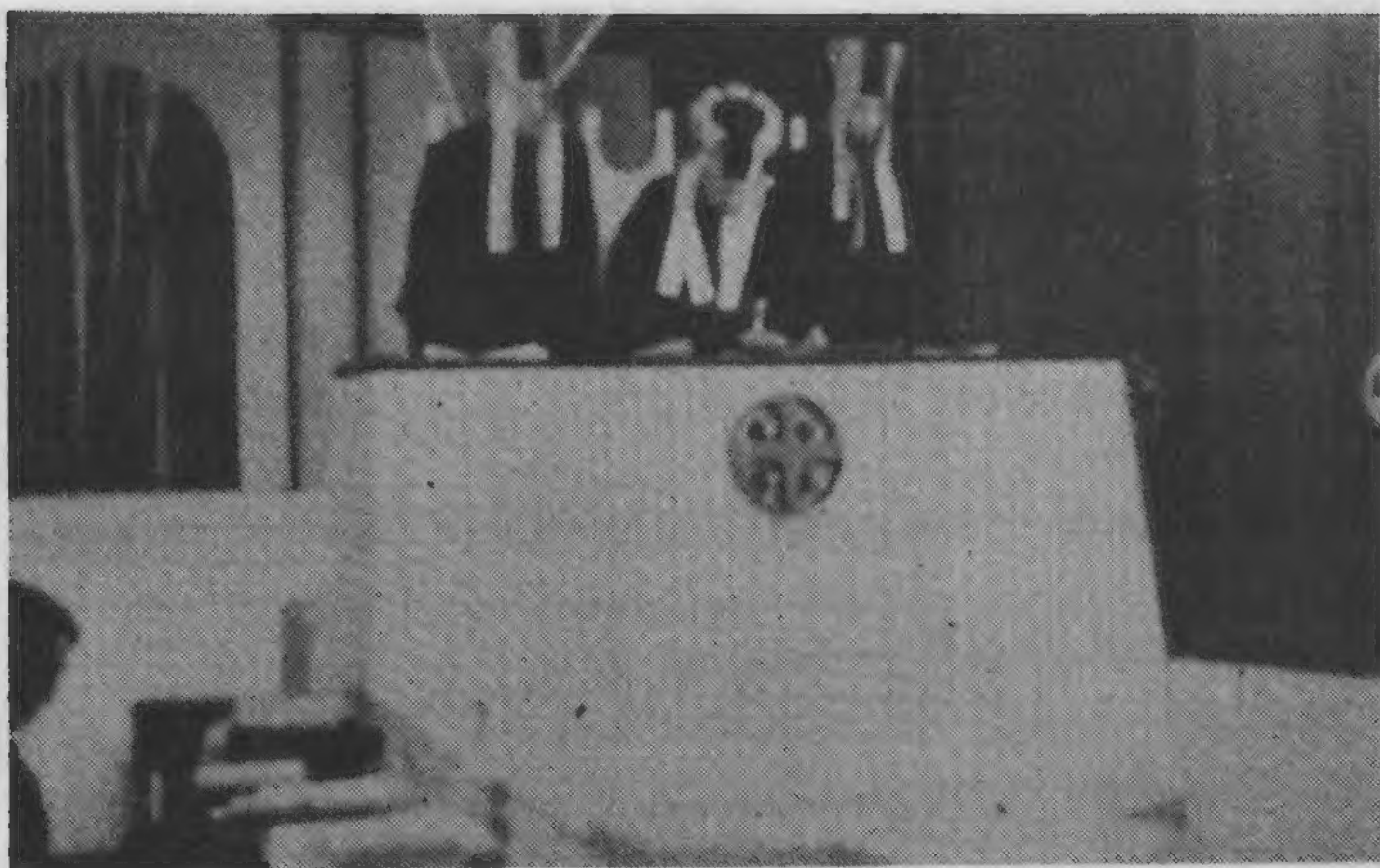
Design of the Dalek travel machines, too, was the responsibility of Ray Cusick. In the script, it is made clear that the Daleks are hideously shrivelled monsters, with one large, taloned claw. Alydon asks the travellers: "If they call *us* mutations...what must *they* be like?" Of course, it is the Daleks who are warped, twisted creatures, mutated by the deadly radiation of Skaro, and now totally unable to live without the once-deadly radiation. Because the Thals and humans can, the Daleks hate them, and determine to wipe them out with a further dose of rays from a neutron bomb... the very device that created the Daleks in the first place. The shrivelled, pathetic creatures cannot move about without some means of transport and life support and so they have built themselves a travelling machine in order to survive. From this

description, and the notes that the Dalek casing is a machine with a flexible eye, an arm and a gun, Ray Cusick was given seven hundred pounds to build six machines to those specifications.

His final designs were expensive enough, and not nearly as detailed as he would have liked them to be, but only four could be built on such a limited budget. All other Daleks seen in the story are huge photographic models, which was sometimes rather too obvious. However, the final design of the Daleks was stunning, with the squat, pepper-pot shape, the mobile head and eye-stick (one of the Daleks was built with an iris in the eye-stick, and this was used in all close-ups to give an extremely eerie effect; unfortunately, the Dalek was given away after the story was over, and no other Dalek ever was built like this), the sucker-stick arm (with a few limitations) and the exterminator ray gun. There were Daleks built with interchangeable arms and guns; one Dalek has a claw instead of an arm in one episode and one has an oxy-acetelene torch instead of a ray gun in another episode. The idea was that they were very adaptable, though this ability was lost in later stories. The final result was the Dalek that was to catch on so well. With an electronically modulated voice, the grating sound of the Dalek soon filled the minds and rooms of a large section of England....

The Dalek was actually operated by an actor within it, in a small seat. The Dalek was on wheels, and the operator could make the two small lights on the dome flash in time with the delivery of the lines performed through the voice modulator by another actor. The actors in the Daleks gave the machines even more semblance of life by having them rock backwards and forwards slightly even when at rest. The overall effect of design, sound and acting made the creatures totally irresistible to both actors and public alike. Though planned only for this first story, the Daleks were far too popular not to be brought back again....

Rather than be limited by the restriction to six sets per episode, "The Keys Of Marinus"² made advantage of them



(Above Left) "The Keys Of Marinus" The courtroom in Millenius. The Judges (Raf de la Torre, Alan James and Peter Stenson) are dressed in parodies of English court apparel. Note the symbol of Millenius everywhere. (Above Right) "The Sensorites" Aboard the Earth ship, the Sensorite (Ken Tyllsen) menaces Barbara (Jaqueline Hill) and Ian (William Russell). The entire story aboard the ship was filmed in subdued lighting, to create a contrast with the lighter tones in the Sensorite city. (Above) The Sensorite city, full of curves and light. This is a shot of the painted backdrop used in the windows of the city to create the illusion of depth and magical majesty to the sets. It was never actually seen quite like this on the TV screen.

and changed, effectively, the storyline for each episode into a quest. Marinus (it's a watery world in one place, hence the name) is ruled by a Conscience, a computing machine that could take over men's minds. Arbitan controls the

machine, but the Voords, led by Yartek, want to rule. There are six keys to the machine, which must be retrieved to work it properly. When all else has failed, the task devolves onto the Doctor and his friends.

From a designer's point of view this story was a nightmare, as all the episodes had different locations and different societies within one world of humanoids. Each episode found the travellers in different places, and

nothing could continue from part to part except the realm of Arbitan, which appeared in the first and last episodes. This was within a flat-topped pyramid, on a desert island in a sea of acid. The weird landscape was created on a set in the studio, but the pyramid was simply an inset model shot. The island was crystalline, with odd pools of acid lying about, and graphically alien. Within the citadel of Arbitan was darkness, shadow and the menace of the Voords. These were men in scuba suits with clawed hands and an elaborate head-gear. Simple as it was, the costume was very effective, as it was hard to tell if there really was a man inside there.

For the second episode, the action switched to the strange city of the Morphos, giant brain-creatures that live within glass jars and are kept alive by machinery. By their mental power, they could cause the travellers to see what did not exist, such as the sumptuous guest hall (see photograph). Carpeted richly, filled with lush plants, classical statuary and elaborate wall-hangings and plaques, the room was a beautiful effect. It contrasted sharply with the reality of the scene—dreary, stone walls with a poor attempt at decoration. Why bother elaborating, when you can make the slaves see whatever you wish? The room of the Morphos had the brain creatures in their bell-jars, plus the equipment to keep them living. To make them pulse, Ray Cusick had a small device inflate and deflate the sacs that made up the Morphos at regular intervals. Their voices were also modulated, as the Daleks had been, though not as greatly. At the end of this particular episode, Barbara (who alone can perceive the reality of the trap) has to smash all of the jars and kill the Morphos. The jars all broke but one, but the Morpho died anyway. Such was the peril of not being able to do retakes!

For the third episode, the Doctor was missing (Hartnell was on vacation for two weeks during the making of this story—can you imagine modern stories with no Doctor for two weeks?), and it centered about Ian and Barbara. The set design called for the jungle to be growing at a terrific rate. Within



(Left) Terry Nation, creator of the Daleks. (Right) William Hartnell as the first Doctor to face the little pepper pots. ©BBC



the jungle exists the house of Darrius, under siege from an accelerated plant life. Filled with rotating idols, death traps and the jungle finally invading the house and smashing everything in its quest to destroy the humans, it presented a great challenge to Ray Cusick, who had to arrange all of the necessary effects as part of his set design. The episode worked very well, and built up to a terrific climax, with the plants smashing through the windows and attacking Ian and Barbara as they searched for the missing key....

From the tropics of Marinus, they travelled to its poles. Here we were treated to various sets in the snows of the world. This was done using sawdust-like material, which under the correct lighting, looked like driven snow. The story also took in a fur-trapper's hut, suitably cluttered and homey, and then the Ice Caves. Here unfortunately was a challenge that the designs could not accomplish on such a limited budget. The script called for four Ice Soldiers to be frozen inside a block of ice, who would thaw out as the key was removed. There was no way that this could be done (although it was retained in the novelisation), and so the soldiers all simply stood motionless beside the ice block with the key in it.

The final segment of the story took place in the city of Millenius, where Ian is put on trial for his life. Millenius was a futuristic city, and we were treated to Ray Cusick's concept of an apartment block (very similar to modern times, with just a few alien touches), a police station and for a long, final scene, the courtroom where the Judges tried Ian. This latter was a large set, as it was the most important for the story, and func-

tionally designed. There was a podium for the three Judges, a bench for the accused and his counsel and seating at the sides for the populace (see the illustration). Everywhere in the city, the symbol of Millenius is present—a sort of swastika affair. Terry Nation appears to be obsessed with the Nazis, as references to them appear in most of his stories, perhaps most obviously in "Genesis Of The Daleks" (1975) and *Blake's 7*. The swastika seems to have been most symbolic of his obsession.

For the final part of the story, the travellers returned to the island of Arbitan (laid out much as in the first episode) where the plot was resolved. The Voords reappeared (for the villains of the story, they had very short roles, appearing in only the first episode and the last half of the final episode). Here we saw Yartek at last, and the Voords are all killed when the Conscience explodes.

Fitting very much in with the set design is the costume design. Daphne Dare oversaw the costume design of the entire first season, and this would have included the monster costumes, always a very challenging part of *Doctor Who*, especially in a story whose locations, cast and setting changed from week to week. From graceful gowns in Morpheton, to the robes of Arbitan and Darrius, to the furs of the trapper, and finally the costumes and robes of the court in Millenius, she did a superb job. Particularly effective are the three Judges, whose robes and wigs are obviously based upon those of the English justices.

For "The Sensorites", the familiar switch of scenes was again involved. The action began on an Earth



The petrified forest set for "The Daleks". The Tardis has landed in a clearing, now occupied by the nomadic Thals, led by Alydon (John Lee). In the background, Ian (William Russell) chats with Temmosus (Alan Wheatley). William Hartnell as the Doctor is lost in thought as Dyon (Virginia Wetherell) examines one of the history discs of the Thals. ©BBC

spaceship, and then refocused on the Sense Sphere, home of the mysterious Sensorites. So for this episode, Ray Cusick had to create two different styles.

The Earth ship he saw basically as a kind of Dakota transport—not a sleek, sophisticated ship, but a trudging workhorse of the skylaners. Everything was apparently heavy and imposing, to stand the stresses of space, with bulkheads that could be closed at any point in the ship where it was breached. The only part of the ship that looks dated now is the control section, where everything was done with levers and huge dials, much as they had been in the 1950s. It looks clumsy and antique now (as do the little rocket patches on the pockets of each of the crew), but at the time it certainly seemed impressive and advanced enough!

In the third episode, the action switched from the Earth spaceship to the Sense Sphere, home of the Sensorites. In a complete change of mood and effect, we were treated to the stunning city wherein the aliens lived. The Sensorites are a telepathic race of gentle nature, and philosophically inclined. Small by nature (all of the actors who played the Sensorites were specifically chosen to be small and dumpy-looking when in costume), they seemed to be mild and ineffectual enough, if one could discount their incredible mental powers. The costumes created for the

aliens made them all to be physically alike (though they were little orange men, and not green ones!), and the difference between them was to be told from their sashes of office.

To go along with this gentle, philosophical nature, Ray Cusick created a city of gentleness and peace. With sweeping curves and large, open spaces, the city had room to move in and breath. It was never crowded (a result of few actors in the costumes, but also deliberately to give grace and style to the city), and none of the Sensorites ever rushed. The whole atmosphere was of peace and tranquility. Beautiful fountains played, and there were no harsh lines or corners to be seen. The Sensorites lived in a dream city, and the sets matched the dream.

Finally, there were the sections of the planet that the Sensorites would not visit—gentle and trusting as children, they were also scared of the dark. Here were the pipes for the water supply, and in these caves lurked the madmen of Earth, carrying out an insane war with the aliens. For the third time in one season, Ray Cusick was called upon to create caves in the studio. Very few tasks are as difficult as that of creating convincing caves (anyone who has seen the *Star Trek* episode "Devil In The Dark" will know what I mean), but each time he managed to work it well. They never look perfectly natural, but sufficient so as to pass muster for the viewers.

After the first season, of course, the design team had something to go on. But for the first few stories, the boundaries of the alien worlds that the Doctor visited were laid mostly by the fertile mind of designer Ray Cusick. To his credit those early stories, even viewed today in the post-*Star Wars* era, stand up remarkably well as visions of alien planets visited. Without his contribution, the show would not have been as beautifully realised as it was. He is typical of the virtually forgotten technicians who helped to create the legend and look of *Doctor Who*—the longest-running sf show in the world.

1" The Daleks" (written by Terry Nation, directed by Christopher Barry and Richard Martin, 6 episodes, December 21st, 1963—February 1st, 1964)

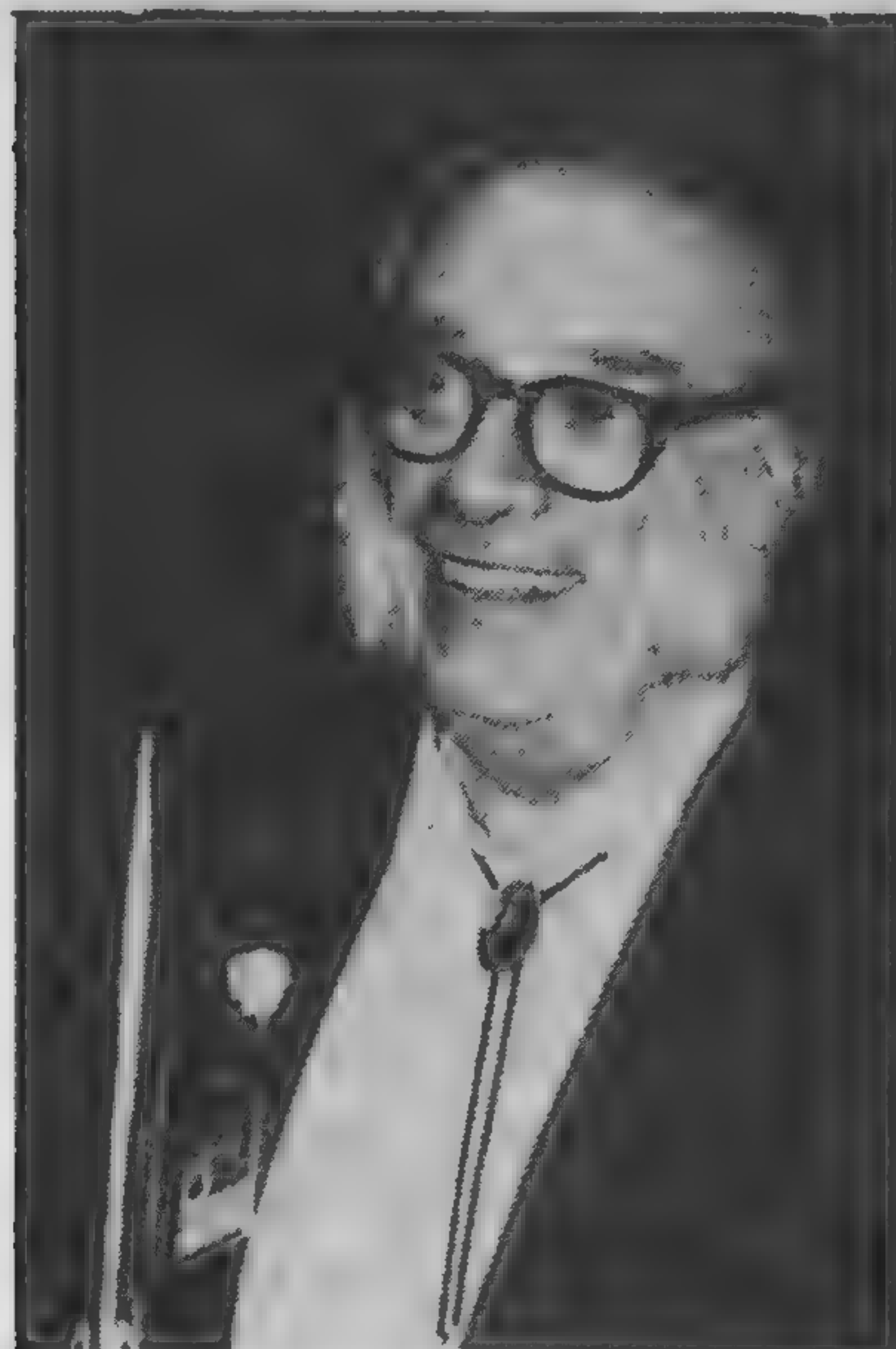
2" The Keys Of Marinus" (written by Terry Nation, directed by John Gorrie, 6 episodes, April 11th—May 16th, 1964)

3" The Sensorites" (written by Peter R. Newman, directed by Mervyn Pinfield and Frank Cox, 6 episodes, June 20th—August 1st, 1964)

The Cheeseboard

Ltd.

By Joan Alrey



Con Stellation

PHOTOS BY JEAN AIREY

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THE 41ST WORLD SCIENCE FICTION CONVENTION

It was the WorldCon again, this year "Constellation", in Baltimore, Maryland, and, surprise, I wasn't going to be working it! I wasn't worried at all about not having enough to do, though, the WorldCon probably has more things going on at any one time than any other sf convention!

Now if multi-track programming drives you crazy, then you certainly don't want to go to the WorldCon. On any one day there are some two "major" program tracks running, five or more "minor" program tracks, plus the Dealers' Room, Art Show, special interest group meetings and standing displays on space exploration (featuring NASA and the L-5 Society) and costuming.

Looking at Saturday, for example, there were three "S&SF" tracks, two "Space" tracks, a "Fan" track, "Science" track, "Kids" track, three "Special" tracks, "Art", "Academic", "Reality" and Author's Forum". During the con you could have attended panels on "The Changing Face of SF Conven-

tions", "World Shapers: Fantasy", "Magic As A National Policy", "Who Killed SF Fandom", "Space Music Presentation", "Translating the Written Word into Art", "Humor is SF Art", "World Building Workshops", "What Makes a Believable Character", "Outgrowing One's Genes", "The Pernicious Growth of Heroic Fantasy", "Ethics of Agression Suppression", "Is Literacy Dead?", "What Makes a Good SF Film?", "SF Cartooning, a jam session", "SF Tall Tales and Humor", "Is Your TV Watching You?", "Fannish Myths, Legends and Lies", "The Medical Treatment of E.T.", "Behind the Scenes: The Making of *Brainstorm*"—to name just a few. Of course, if you didn't want to sit around at the panels, you could join the Pros on a special boat trip, take a midnight tour to the graveyard where Edgar Allen Poe is buried (accompanied by a reading of his work—but a visit from the ghost of the author himself was *not* guaranteed), sign up for small discussion groups with your favorite (or not-so-

favorite) author, attend meetings of the *Star Blazer's* Fan Club, the *Star Trek* Welcommittee, *Blake's 7* fans, or go to the Regency Dance or the Markland Medieval Mercenary Militia.

And if you couldn't find anything from that selection, you could always wander down the 'freebie' rack and collect the latest fliers, or read the notices posted on the Bulletin Board (including Sherlock Holmes' appeal for a congenial roommate!) or just plain people-watch.

People watching could get very interesting too, as fans were wandering around in costume or organizing spontaneous filksinging groups. Of course, if you're a con-going fan, you've seen *that* before. What was especially interesting though was to watch the Baltimore Special Duty Police watch the fans and the fannish goings-on. They were good sports about it all. As a matter of fact, by the last day, one of them had acquired his own stuffed dragon! It sat on his shoulder, just above his badge, and stared beadily at

the mundanes he was turning away from the Convention Center.

One of the most interesting things that went on this year was the area of "Kids" programming. Often, at Cons, this area is a combination of baby-sitting and "let me read you a story" time. This year, the Con Committee put together a real program for "kids". It included comic book workshops, a discussion of "What Makes a Believable Character", "By the Time They Finish *Star Wars*, I'll be 30", "Computer Animation Workshops" and (I didn't dare look in on this one—there are some things I think I'm better off not knowing) "Brain Dissection". When I dropped in to see what was going on, all the kids seemed to be having a really good time, so I hope that the effort that went into this programming proved worthwhile!

Of course I went to the Regency Dance. Now what, you ask, is "Regency Dancing" doing at a Science Fiction WorldCon? I don't know, except that the people who attend all seem to have a good time and I suspect that some sf fans, like me, have a weakness for the delights of the past as well as the future. The dances are always structured so that everyone can join in, and whether you know the dances or whether you're in costume doesn't make any difference. I got a chance to try some of the dances in 1980 at NorEascon in Boston and they are not the 'simple' things that the Virginia Reel would have you believe. Of course the dance instructor is very emphatic that if you take part you have to act the part as well as dance it. Which means that both ladies and gentlemen are castigated for bounding around and taking 'giant steps' to try to get where you're supposed to be going.

If the costumes at the Regency dancing are lovely, they pale in comparison to the costumes at the Masquerade. I freely confess that I love a good Masquerade. The effort and imagination that goes into some of the costumes is awesome. It is a well established tradition that the World-Con is a good place for the very best in costuming. I've been on the 'appearing' side at NorEascon, and found that it was a very thrilling experience, well worth the fingernails I chewed off. This

year I was going to be doing photography. So at 6:00 P.M. on Saturday I got in the line for the registered photographers to get into the Masquerade hall. We were let in almost-on-time and led to the back of the huge hall where some double level platforms had been set up. It was immediately apparent that if you were going to take pictures, unless you were Zaphod Beeblebrox, you were not going to get to see the Masquerade at all. On the other hand, unless you had an almighty powerful and fast telephoto lens, you couldn't be in the audience and take any decent pictures. Like all good Masquerades, the hard and fast rule was that no flash pictures were to be taken from the audience. Since the costumes often have limited vision, a contestant could be seriously hurt by being flash-blinded at the wrong moment. The penalty for 'flashing' in the wrong part of the hall was much more painful than missing the masquerade. I found myself a seat and resigned myself to just seeing the costumes.

Shortly after we sat down, one of the photographers in the second-level back row tipped over in her chair and fell backwards off the platform, hitting her head on the cement floor and knocking down a floodlight. Dr. Bob Passavoy was there in seconds and no one was seriously hurt, but it was ironic that this con had said that they weren't going to have any kind of emergency team because Baltimore has excellent Emergency Medical Care! Actually this decision followed the old saying of "the best laid plans of Mice and Men...", this Con was seeing a proliferation of accidents—mostly slips and falls. Of course, some would say that telling people who were going to be partying to walk down flights of stairs from one party to another was not accident *prevention* (The elevators at the Hilton, the party hotel, were being exceedingly temperamental!)! In this case, the fallen fan was more shocked than hurt and, after a few minutes of recovery under Dr. Bob's eagle eye, insisted on returning to the photography area to take pictures.

There were the usual SNAFUS. We'd been told that we would all get a list of the contestants (there were over 125



Constellation guest of Honor John Brunner

entries in the contest) and I was really looking forward to having that. I had a good supply of film, but I wanted to make sure I had pictures of the costumes that would be of interest to the readers of this magazine. Knowing what costumes were entered would have been a great help. The list, in multiple copies, never materialized. At least I did have enough film to get by. Some of the fannish fotogs were going to be taking 136 pictures on a 36 exposure roll. Now, I've heard of fantasies! I was also surprised at the people with the smaller cameras who didn't understand why they were put in a specific position on the platform where the contestants were standing closer to the photographers. The reason, if you've ever worked with a smaller camera, is that the flash units are not powerful enough to carry the distance the rest of us were shooting at. The Con's photographer, who was probably one of the nicest and most helpful people I met there, after explaining the reasoning for the umptyumph time finally said, "look, you can go anywhere, but your pictures probably won't turn out."

The Masquerade started late and ran long. By the time it was over it was near midnight and I headed back to my room without waiting for the winners to be announced. You'll (hopefully) see some of them here, but I can assure you that the photograph is nothing to the reality.



(Left) Australia in '85. (Right) Zaphod Beeblebrox.

The Hugos were announced on Sunday night—after the people got to 'pig out' at the Constellation Crab Feast (is that mixing metaphors?). Hugos are nominated and voted for by the fans, and are considered the highest award in SF Fandom. There were three of the biggest names competing for the Best Novel: Arthur C. Clarke for *2010: Odyssey Two*, Robert Heinlein for *Friday* and Isaac Asimov for *Foundation's Edge*, also in competition were nominees C.J. Cherryh (*The Pride of Chanur*), Donald Kingsbury (*Courtship Rite*) and Gene Wolfe (*Sword of the Lictor*). Asimov won. The best Dramatic Presentation Hugo went to *Bladerunner* and Warner Brothers, was including *Star Trek II: The Wrath Of Kahn*, *Dark Crystal*, *Road Warrior* and *E.T.* Jeffrey Walker, accepting for *Bladerunner* and Warner Brothers was so very excited and pleased with the award that I was glad the movie got it even though it wasn't my first choice.

Since the WorldCon runs for five days, there is some effort made to keep fans attending posted on important news. Of course, this is not news that the mundane world considers important—just the fans at the convention. Twice a day a newspaper is published with important items of interest, such as:

HIGHLIGHTS OF FRIDAY NIGHT PARTIES: *The evening's best party by far turned out to be the surprise entrant in Worldcon bidding—Pluto in '87. These Plutonians showed a slide program that made every watcher just want to run down to Florida and catch the next shuttle to Pluto.*

WE ARE INCENSED! *reports Party Editrix Dana Siegel. The party planner is very upset that the Melbourne in '85 people, after having won a very closely contested race for the Worldcon, are not having a party to celebrate their success. We were told they "worked their fingers to the bone last night, making Vegemite sandwiches". Well!*

PERSONALS: *To the gentleman who was given the key to use the shower in the women's crash room (due to clerical error): Enjoyed meeting you as I was coming out of the shower—if you would drop me a line in the next Scuttlebutt as to where you are showering next, I'll return the favor (?). This time I'll be wearing my glasses!*

If you like sf, you can't help but like a WorldCon, but there is a warning. Don't make the WorldCon your first convention! Go to some regional conventions first. Get to know something about fandom and meet some fellow fans! There's room for all types of fans

at a WorldCon—and plenty of things for everyone to do. This year's WorldCon is in Los Angeles and the year after (true to its name) it goes to Australia—while the 'big' con here in the States (for those of us who can't afford the trip down-under) will be North-AmeriCon—and it will be in Austin, Texas. The location for the year after that will be voted for in LA—by the fans. If you do go to some sf regionals, you may run into some parties being given by the groups bidding for '86. Drop in and say "Hi". There are usually goodies to eat and drink and a chance to try to find out just which of the bidding groups is the craziest!

CONSTELLATION GUEST OF HONOR JOHN BRUNNER

John Brunner was born in Oxfordshire, England on September 24, 1934. He began selling sf while attending Cheltenham College (where he specialized in modern languages); before being drafted into the RAF, Brunner sold his first story to an American magazine ("Thou Good and Faithful", *Astounding*, March 1953). During and between various jobs, Brunner continued writing. His first novel sale to the U.S. was in November 1958. At that point he decided to try freelancing for the second time.

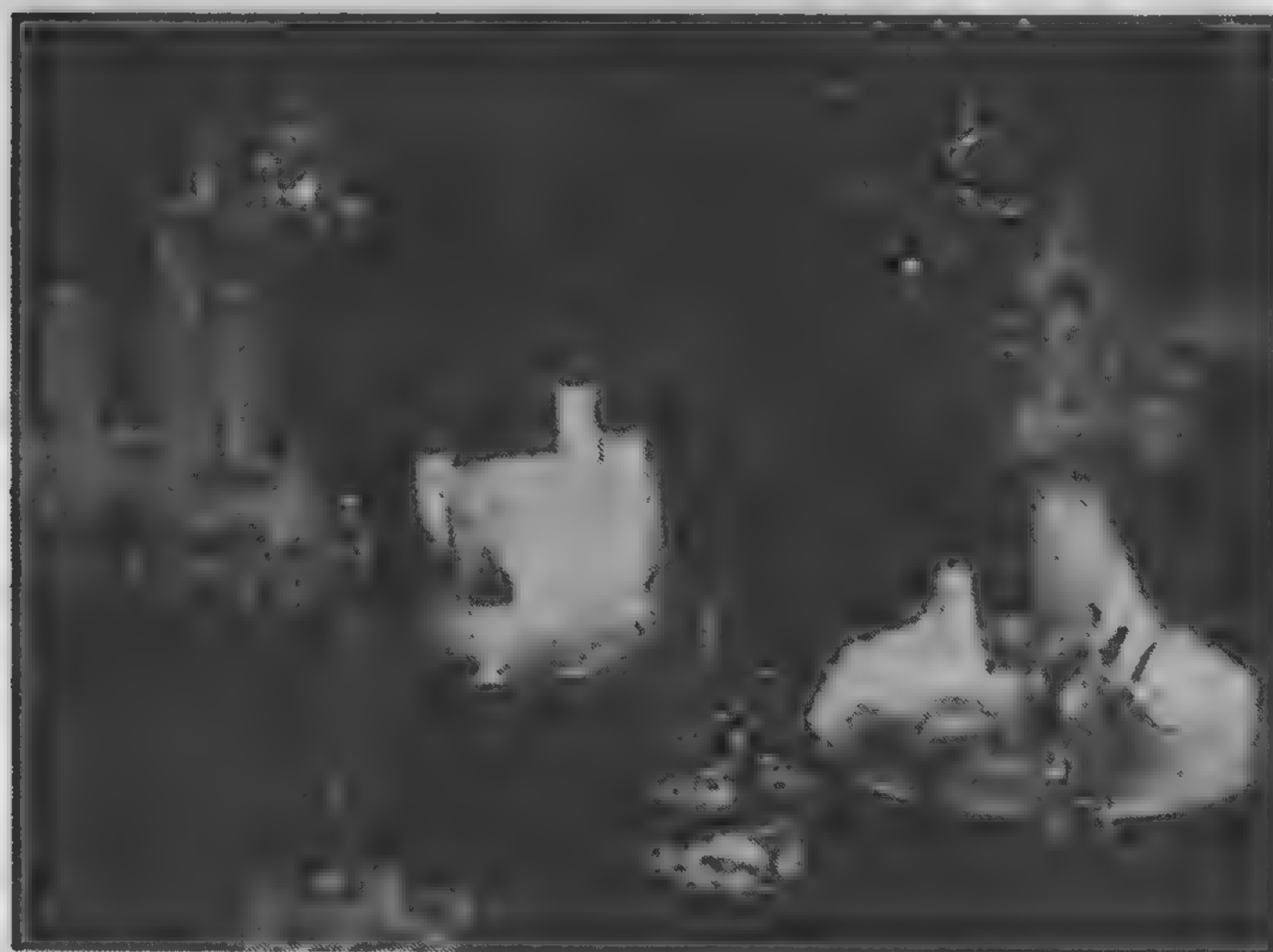
John and Marjorie Brunner are involved in the Campaign for Nuclear Disarmament, an affiliation that has influenced Brunner's writing. His stories tend to be dystopian or about unified and pacified societies. "...writing mainly about the future, I have a vested interest in there being a future for me to write about."

Brunner was the first non-American to win the Hugo Award for Best Novel of the Year (*Stand on Zanzibar*, 1969). He's won many European awards as well, including the European SF Convention Special Award as best Western European SF Writer.

It is John Brunner's avowed ambition to write just about anything one can write (excluding technical manuals and advertising copy). He also publishes contemporary novels, mysteries, thrillers, historical fiction, articles, reviews and verse.

ConStellation

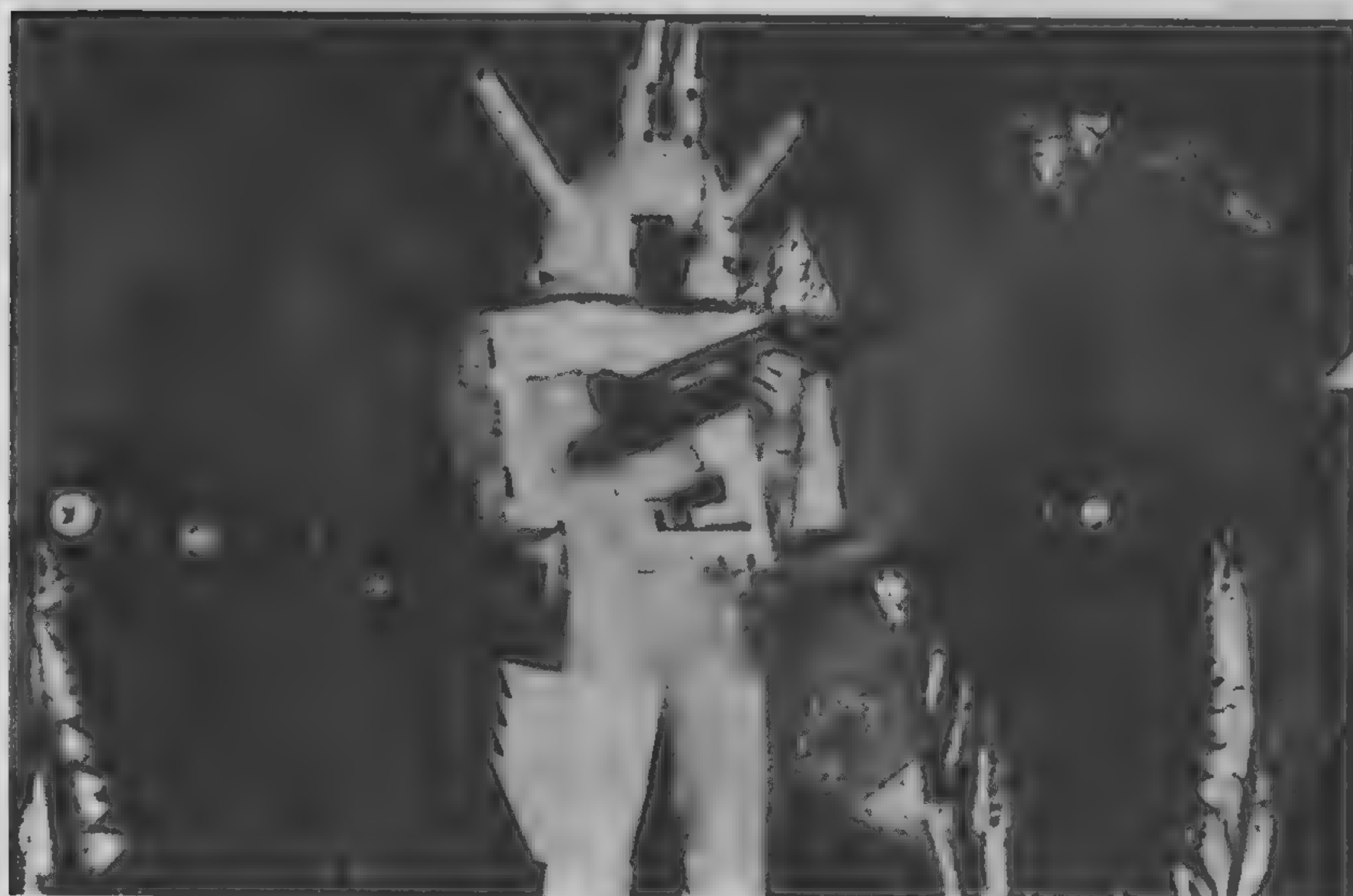
A room was set aside for past costume winners. (Top left) Jherek and the Iron Orchid won Chicon IV 1982 Most Beautiful and Contestant's Choice Award. Based on *Dancer at the End of Time*. (Bottom Left) Menolly, Mistress of Firelizards worn by Kathryn L. Mayer won Denvention II Best Art and 3rd place Novice Division Awards. (Below) Miss Rose Thompson as Queen Elizabeth I worn by Peggy Kennedy won Chicon IV Judges' Choice Award. (Bottom) An example of the items available in the dealers' room.



Con Stellation



Costumes ranged from extravagant to simple in the Constellation Costume Contest. (Top Left Corner) Princess Leia in chains. Below her is the Empress of the Universe worn by Julie Zetterberg. This costume won Best in Class for the Novice Division Awards. (Above Left) King Arthur's family, Sue Amramovitz, Don Cook, Kathy Hilbers, Eric Foscett, winners of the Most Beautiful in the Novice Division. (Center) This is Valerie Matthews, Jon Callas, Ginnie Fleming, Tom Melton, Dutch Dunham and Brenda Dunham's idea of the Ravanous Bugblatter Beast of Traal from *Hitchhiker's Guide to the Galaxy*, winner of the Most Humorous in Novice Division Awards. (Right) The most original in the Novice Division went to Nola Yergen as the Unicorn Witch. (Bottom Right) Paul Cullen and Tom Mundy were the most appreciated members of the Journeyman division as those wonderful creatures, the Smurf hunters. (Bottom Left) Kathryn Mayer, Patti and Philip Mercier as Time Tripper won Most Beautiful and Inventive in Masters Division.





(Above Left) is Janet M. Wilson as the Sunrise of Mercury, the Most Beautiful Solo. (Above Right) Sara Berger took Best Comic Character as Winnowill. (Below Left) Susan Evangelidi was a Martian and winner of the Best TV Presentation. (Below Right) Wendy Ross won Most Beautiful in the Recreation Division awards as Princess Ardala from *Buck Rogers*.



DRACULA

BRAM STOKER'S GRIM FAIRYTALES

By Douglas Menville

For many of us, our first exposure to the dark world of vampire lore came through the 1931 Universal horror classic, *Dracula*, in which the Hungarian actor Bela Lugosi portrayed the sinister, blood-sucking Count to grim perfection. The terrifying sounds and images of Lugosi's masterful performance will flicker indelibly on the screens of our minds forever: his face, a striking blend of aristocratic beauty and evil incarnate; his hypnotic gestures and catlike movements, black cape aswirl; his sonorous, barbarously-accented English commanding us to "Listen to them...children of the night. What music *they* make!"

Lugosi *was* Dracula—and Dracula was real! Over the years, Lugosi became so closely identified with the vampire Count that when the actor died in 1956, he was buried in the black cloak of Dracula.

Or perhaps your first encounter with the Lord of the Undead came through the later blood-drenched Hammer film series in which Dracula was portrayed with sensual savagery by Christopher Lee. In either case, the name "Dracula" has been driven deep into the dark corners of our minds as a symbol of utterly unredeemable evil and midnight terror. Transylvania has been slandered beyond repair as neck-deep in vampires and bats will never again be thought of merely as cute little flying mice.

As a result of the massive media exposure, you would be hard put to find

a more universally-known fictional character—certainly in the field of fantastic literature—than Count Dracula. The book, when it first appeared in England in 1897, was an immediate success. Since then, hundreds of different editions in dozens of different languages have made the name "Dracula" synonymous with the word "vampire" throughout the world. The novel and the play adapted from it by John Balderston and Hamilton Deane have been and continue to be transformed into countless versions for stage, screen, television, radio and comic books. There are serious

societies in Dracula's name with members on both sides of the Atlantic, and recently a flood of nonfiction books have appeared, tracing the origins of the vampire legend and of Dracula¹ himself back to one Vlad Tepesch, a 15th-century Wallachian prince noted for his outstanding cruelty.

Despite this deluge of information about the world's most successful creation of supernatural horror, few of us know very much about his creator—perhaps only his name: Bram Stoker.

Bram (Abraham) Stoker was an Irishman born in Dublin on November



¹The very name itself means "devil".

8, 1847. He was a weak, sickly child, the third of seven, bedridden until his eighth year. But he later recovered his health and went on—as if to compensate for lost time—to distinguish himself at Trinity College both in athletics and academically, winning honors in history, mathematics and philosophy. He also received medals and certificates in oratory and composition, the earliest indication of the writing talent to come.

From the university Stoker entered the civil service, but his attraction to writing continued to grow; in his spare time he contributed drama reviews to the *Dublin Mail* and tried his hand at short-story writing as well².

At 25, Bram Stoker was a handsome, robust man, standing six feet two and sporting a full auburn beard. He was "as quick, confident and big in conversation as in build."³ It is remarkable that such a sickly child could have grown into such an impressive and energetic young man, but Stoker's most remarkable accomplishment was yet to come.

In 1879 his first book was published, a result of his civil service experience: *The Duties of Clerks in Petty Sessions in Ireland*. But this occurrence was overshadowed by a far greater event in young Stoker's life; three years before, as a result of a favorable review by Stoker of a performance of *Hamlet* by the great English actor Henry Irving, the two men met—and Bram Stoker's life was changed forever.

From their first meeting, Stoker was enthralled by Irving's commanding presence, immense, almost hypnotic talent and warm friendliness. The two men soon became close friends and a few years later Stoker quit his government job and accompanied by his beautiful new wife Florence⁴, joined Irving in London to become his business manager, sometime stage manager and occasionally even supporting actor!

Stoker gave Irving the next 27 years of his life in willing and faithful service, completely submerging his own personality to one of the most demanding egos of the century. He accompanied Irving and his company on several American tours, where he met and befriended such literary figures as



Christopher Lee and Melissa Stribling in *Horror of Dracula* (1958). ©Hammer Films

Mark Twain, Walt Whitman and Elinor Wylie⁵.

Although Stoker's theatrical duties were trying and often hectic, somehow he found time to play the role of husband and father (his only son, Noel Thornley, had been born in 1879), and to pursue his literary career as well. While he was still a child, feeble and impressionable, his strong-willed mother, Charlotte, had recited to him a blood-curdling account of the horrors she endured during the cholera epidemic in Sligo in 1832. The vivid nightmare of her tale stayed with Stoker into maturity, when he decided to use it as the basis for a short story. This story, "The Invisible Giant", was intended to form the nucleus of his first book of fiction and a former Trinity colleague, the Reverend William Fitzgerald, agreed to illustrate it.

However, other, more pressing duties intervened, and the project was shelved for several years until Stoker found time to combine the cholera story with several other short tales in the same vein. Having recently been introduced to the popular English publisher, Edward Marston, Stoker submitted the stories to him, and the result was the publication in 1881 under the combined imprint of Sampson Low, Marston, Searle & Rivington, of Stoker's first fictional work: *Under the Sunset*.

Beautifully illustrated by Fitzgerald and W. V. Cockburn, the book was intended as a collection of stories for children. But its dark, sombre tone would more likely have given his small readers nightmares—if they could have understood it at all!

Nevertheless, reviewers were complimentary: the *Daily Telegraph* called it "a collection of delicate and forcible allegories"; "A charming book", said

²His first known short story is thought to be "The Crystal Cup", written in 1872.

³Ludlum, Harr, *A Biography of Dracula: The Life Story of Bram Stoker* (London; Foulsham, 1962). p. 32.

⁴How Stoker wooed and won Florence Balcombe away from Oscar Wilde is an interesting story in itself. See: Farson, Daniel, *The Man Who Wrote Dracula: A Biography of Bram Stoker* (New York; St. Martin's 1976). pp. 35-42.

⁵In England, close literary acquaintances included Hall Caine and Ford Madox Hueffer.

⁶Ludlam, *A Biography of Dracula*. p. 61

Punch; the *Daily News* observed that "The style is characterised throughout by remarkable purity and grace"; and the *New York Tribune* found that "the thoughts of the book are high and pure..."⁶

Under the Sunset was not an easy book to review; its mood of dreamlike unease was set by the title story, which describes the Land Under the Sunset, "far, far away, which no human eye has ever seen in waking hours." It is a land of great beauty and contentment, guarded by angels, until its happiness is suddenly and sadly changed by the entry of the ominous "Children of Death".

The opening vignette foreshadows interestingly the later tales of Stoker's fellow Irishman, Lord Dunsany, and indeed may have been an influence on them. But Stoker could not approach the singing poetry, the command of language and sardonic humor of Dunsany. Instead, his gifts, already apparent in these sombre tales, were the ability to chill the blood and haunt the mind, gifts which were to bring him immortality as they reached their zenith 16 years later in *Dracula*.

The other stories in *Under the Sunset* are almost as dream-like as the title piece, as Stoker's first biographer, Harry Ludlum, points out:

...each with a moral and some with strange and frightening undertones, such as that of the young prince who defeated a giant by means of prayer and a pebble,⁷ and of the poet who pursued a grim errand to the King of Death in an attempt to reclaim his beloved wife⁸. Then there was the story of "The Invisible Giant", inspired by Charlotte Stoker's experiences during the cholera outbreak⁹.

Stern stuff for Victorian kiddies, especially accompanied by the weird and gory illustrations of Fitzgerald and Cockburn. Yet as Ludlum further points out:

...it was written with a love of words and the sympathy of the big heart. It did not make much money, but it brought quite a lot of notice¹⁰.

In addition to mythological and conventional Christian symbolism, these stories also contain many occult references, a fact overlooked by both of Stoker's biographers. The descriptions of the Land Under the Sunset and the Land of Death are very close to the descriptions of the higher and lower astral planes in occult teaching and the battle of the Rose Prince (the rose being a prominent Rosicrucian symbol) against the giant can be seen as an allegory of the soul's confrontation with the Dweller on the Threshold, or the evil side of self, which must be overcome if the soul is to make spiritual progress toward union with God.

In support of these occult influences, it is known that Stoker was probably a member of a splinter group of the famous society, the Hermetic Order of the Golden Dawn, whose roster included Aleister Crowley, W. B. Yates and Algernon Blackwood. Further, Stoker covered the careers of a number of supposed magicians in his book *Famous Imposters* (1909).

According to some authorities, the psychological content of *Under the Sunset* is also formidable and crucial to a true understanding of the tormented psyche behind the genial, bluff exterior of Bram Stoker. For, despite his apparently successful career in both literature and the theatre, he was a lonely and unhappy man, riddled with self-doubt and sexual frustration.

A more recent biography by Stoker's great nephew, Daniel Farson¹¹,

⁷An obvious paraphrase of the biblical story of David and Goliath is one level of meaning here.

⁸This story adapts the myth of Orpheus and Eurydice, showing Stoker's classical as well as religious background.

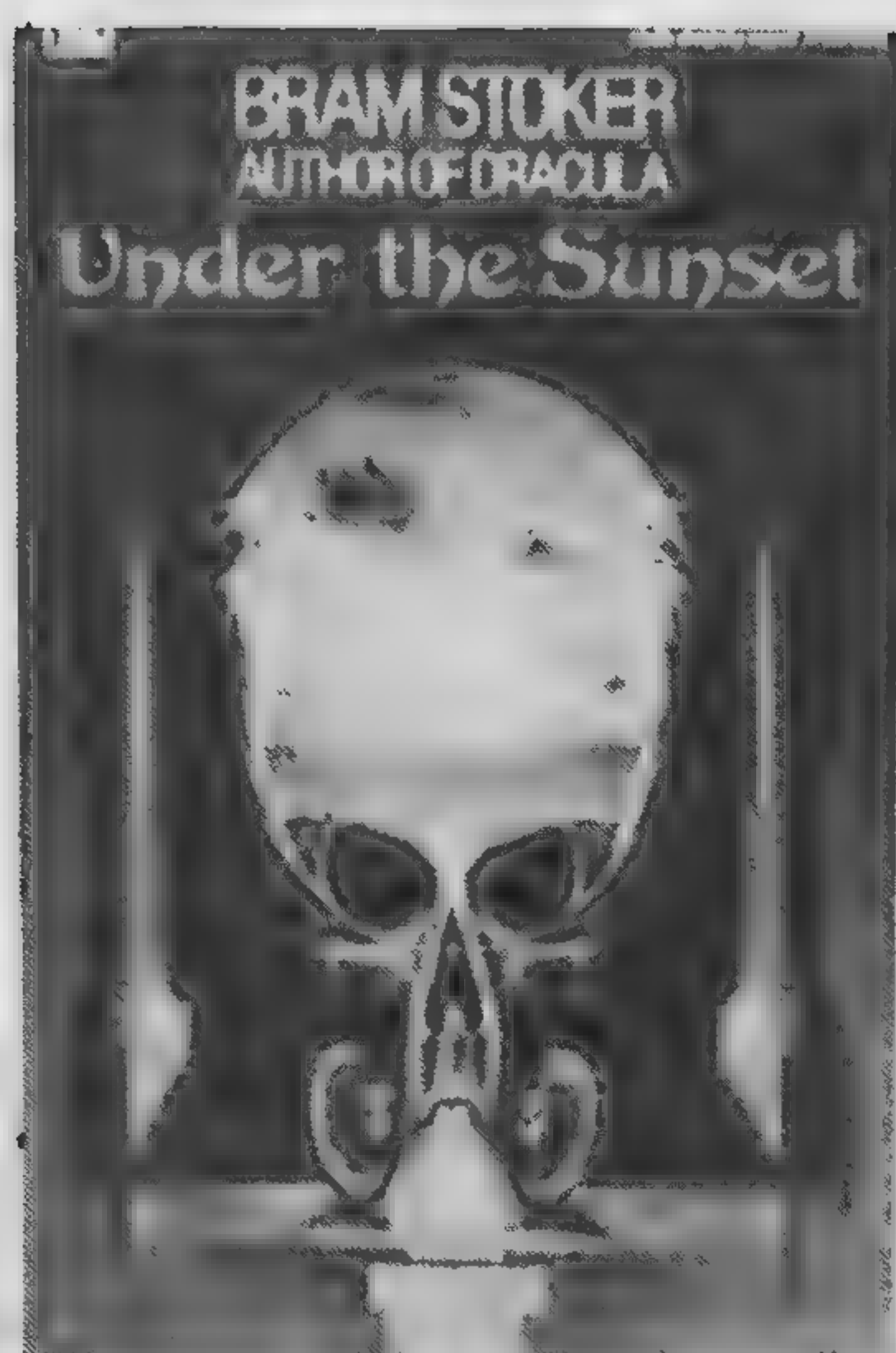
⁹Ludlum. *op. cit.* p. 62.

¹⁰*Ibid.*

¹¹Farson, *The Man Who Wrote Dracula*. pp. 152-161.



Christopher Lee in *Dracula Prince of Darkness*. ©Hammer Film



provides new insights into Stoker's true nature in a candid but sympathetic manner. I haven't room here to describe Farson's revelations in detail, except to note that he mentions in particular the Freudian interpretation of Dr. Joseph S. Bierman of Baltimore, author of *Dracula: Prolonged Childhood Illness and the Oral Triad*.

Dr. Bierman sees in Stoker's tales, "How 7 Went Mad" and "The Wondrous Child", the key to the psychic disturbances which manifested themselves in his writings, culminating in the grisly, oral-fixation horrors of *Dracula*. According to Dr. Bierman, these two stories and *Dracula* reveal a strong death wish toward Stoker's two baby brothers, Tom and George—a death wish which included a desire for cannibalism!

While not wholly agreeing with such an astounding interpretation, Farson does not discount it completely, as Bierman does make a convincing case for his theory. Another analysis of how Stoker's attitudes toward sex manifest themselves in his writing—can be found in the rambling but fascinating book by Leonard Wolf, *A Dream of Dracula: In Search of the Living Dead* (Boston: Little, Brown, 1972).

So, thanks to these and other recent contributions in scholarship and psychology, we now know more than ever before about the strange, haunted man who gave us the world's most famous novel of the supernatural. Stoker went on to write many other books after *Under the Sunset*, both fiction and nonfiction, but while some are

still worth reading—and one or two quite good—none display the eerie, poetic mixture of innocence and evil of *Under the Sunset* or the raw, elemental power and the chilling brilliance of *Dracula*. Of his remaining novels, only *The Mystery of the Sea*, *The Jewel of Seven Stars*, *The Lady of the Shroud* and *The Lair of the White Worm* are fantasy. *Dracula's Guest and Other Weird Stories*, published posthumously in 1915 after Stoker's death in 1912, contains the best of his short horror fiction. This collection was introduced by his wife and includes a chapter of *Dracula* which was excised in 1897 because of length.

The following is an annotated checklist of the published books of Bram Stoker:

- 1879 *The Duties of Clerks in Petty Sessions in Ireland*
- 1881 *Under the Sunset*
- 1886 *A Glimpse of America*. Impressions of America, drawn from Stoker's tours with Irving's company.
- 1890 *The Snake's Pass*. A novel of love and treasure hunting in Ireland.
- 1895 *The Water's Mou*. A romantic novel set in Scotland's Cruden Bay
- 1895 *The Shoulder of Shasta*. A love story of California.
- 1897 *Dracula*
- 1898 *Miss Betty*. A romantic novel in which an heiress saved from drowning by a poor man eventually accepts him as a suitor after he undergoes many hardships.
- 1902 *The Jewel of Seven Stars*. A horror thriller about an ancient Egyptian queen whose mummy is brought to London to be resurrected. Next to *Dracula*, Stoker's best supernatural novel. It was filmed as *Blood from the Mummy's Tomb* by Hammer in 1972.
- 1905 *The Man*. A melodrama of lovers separated by pride and reunited by fate, set in England and Scotland. Published in America as *The Gate of Life*.
- 1906 *Personal Reminiscences of Henry Irving*. Published in two volumes this fine memorial to Irving covers his career from his meeting with

Stoker until his death in 1905.

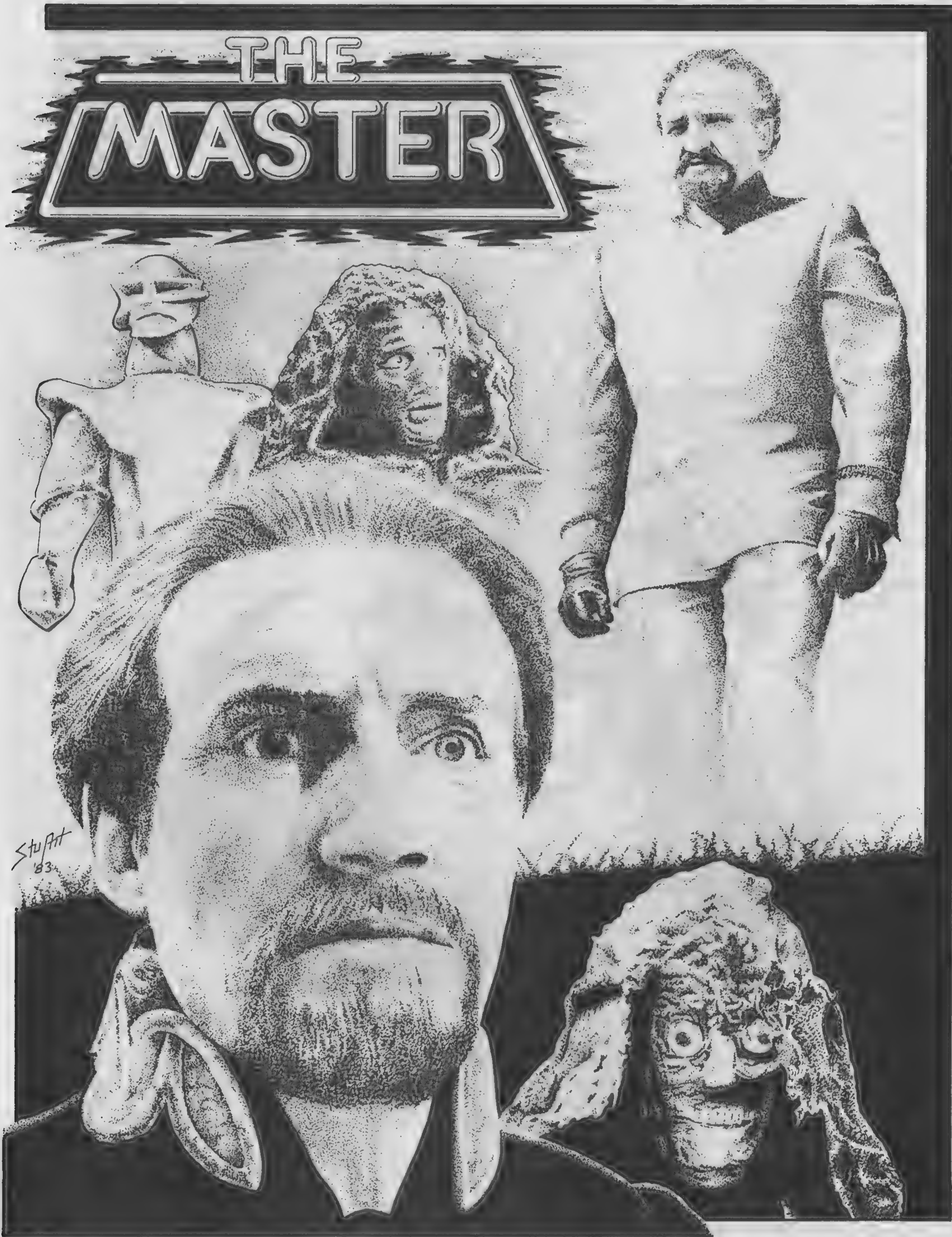
- 1908 *Lady Athlyne*. Another light romantic novel involving an American girl and a British lord.
- 1908 *Snowbound*. A collection of short stories based on Stoker's experiences with Irving's theatrical company.
- 1909 *The Lady of the Shroud*. Despite its eerie-sounding title, this is actually a rather strange adventure novel with touches of science fiction, including advanced aircraft and aerial bombardment, concepts probably borrowed from earlier works by George Griffith and H. G. Wells.
- 1909 *Famous Imposters*. Accounts of notable frauds throughout history, including a bizarre theory that Queen Elizabeth I was actually a man!
- 1911 *The Lair of the White Worm*. Stoker's last book—a ghastly horror novel about a woman who changes into a gigantic, malevolent white serpent. Reprinted in this country in 1966 as a paperback with the title *The Garden of Evil*.
- 1914 *Dracula's Guest and Other Weird Stories*. Contains the following tales: "Dracula's Guest", "The Judge's House", "The Squaw", "The Secret of the Growing Gold", "A Gypsy Prophecy", "The Coming of Abel Behenna", "The Burial of the Rats", "A Dream of Red Hands" and "Crooken Sands".
- 1973 *The Bram Stoker Bedside Companion*. Edited by Charles Osborne. A collection of the best short stories, plus excerpts from several of the novels.

This article is reprinted from *Under The Sunset* by Bram Stoker (Newcastle Publishing) by kind permission of the author and Newcastle Publishing. Copies of the book can be ordered from:

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Roger Delgado

By Alec Charles



Delgado's Master appeared in every episode of one of Jon Pertwee's seasons and became a fan favorite.

©BBC



©BBC

Although very well known for a great deal of work in films, it is through *Dr. Who* and the role of the Master that the late Roger Delgado became best known to us. At a distance of ten years after his tragic death in a car crash, and at a time when another actor, Anthony Ainley, is playing the part with great success, it is perhaps now that we should look back at the role of the Master in *Doctor Who*.

Our first glimpse of the 'satanic' figure—complete with pointed beard—came as his Tardis (for, remember, the Master, too, is a Time Lord)

materialises in the form of a horse box in the Circus of Luigi Rossini. It is here that Delgado utters the magic line that will go down in the annals of *Dr. Who*: "I am the Master. You will obey me." The story, "Terror of the Autons", was a great success and Roger Delgado appeared as the Master in every story of that (Jon Pertwee's second) season. In "Mind of Evil" he attempted world domination using a nerve gas missile; "Claws of Axos" saw him bringing an alien parasite to Earth; "Colony in Space" was the Master's quest for the Doomsday Weapon that would give



The Master imprisons Jo Grant. ©BBC

him ultimate power over the universe; in "The Daemons", he was trying to unleash an alien's demonic power, before finally being captured by UNIT, to round off the season.

But it didn't end there. From his prison on Earth, the Master secretly helped "The Sea Devils" in their conquest of Earth, before escaping and searching for Kronos, "The Time Monster". In his final story, however, the Master brought the Doctor face to face with the deadly Daleks, in what was the final showdown between Pertwee's Doctor and Delgado's Master, "Frontier in Space". Through these eight stories, Roger Delgado had played the role of the Master with deliberate constancy; as a very professional actor, he seems devoted to the part. One particular anecdote that Jon Pertwee likes to tell is of Delgado's bravery in a scene in "The Sea Devils", when the Master has to be seen in the middle of the sea...not only was he terrified of the water, but also he couldn't swim an inch! Jon Pertwee says of him: "He was a marvellous man to work with—and a good friend. I was very saddened by his death."

Even such a tragedy was not the end for the Master. Peter Pratt took over the role in the Tom Baker story, "Deadly Assassin". But, now, the

Master has run out of regenerations and has mutated into a monstrous apparition. Gone is the false charm and deceiving manners that were the trademark of the first Master; this is now a creature consumed by sadistic hatred—not only for the Doctor, but also for his own planet, as he tries to destroy Gallifrey in an insane gamble to renew his life. "You'd delay an execution while you pulled the wings off a fly", the Doctor says to him and he is right: the Master's mad hatred is his own downfall.

It was not until Tom Baker's penultimate story, "The Keeper of Traken", that the Master turned up again, this time attempting to pervert the tranquility of the Union of Traken for his own means, disguising his Tardis as an inert, statue-like alien, apparently harmless, called Melkur. Johnny Byrne, writer of this story, says: "The concept of Melkur was something that I worked out with the then story editor, Chris Bidmead. Through it, the Master would secretly infiltrate himself onto Traken and use it to work on the superstitious susceptibilities of Kassia (one of the ruling council). It was John's (Nathan-Turner) idea to make Melkur, in effect, the Master—an idea I readily accepted."

Both Producer John Nathan-Turner and Script Editor Christopher Bidmead appear to have liked the character of the Master so much that Geoffrey Beevers (who played a monster-like Master in "Keeper of Traken") was replaced by Anthony Ainley for the next story "Logopolis", returning to the human bearded image, as he takes over the body of Tremas, one of the councillors of Traken. Johnny Byrne says: "Tremas' new name was an anagrammatic clue to the Master's final intention, if all else failed." Tremas, of course, is an anagram of Master...get-it?

After "Logopolis", Peter Davison took over as the Doctor—but the Master was now after him, seeking revenge, the mark of Ainley's Master (and, to some extent, Delgado's) is his tendency to disguise his features—in each of the three Davison stories in which he has appeared, he has donned some form of disguise. Anthony Ainley says of them: "It's great for an actor to vary his work in this way. I hope I managed to achieve some success with them, by surprising the viewers with my concealed identity being ultimately revealed."

Anthony Ainley's Master has, thus, been a great success. Jon Pertwee considers Ainley is "now playing the role splendidly" while script editor Eric Saward says: "I think Anthony Ainley is excellent as the Master" But are we now seeing too much of the Master? Eric Saward replies: "I don't think three outings in two seasons is excessive."

And so that is the history of the Master. He has also made the *Doctor Who* anniversary special in November, "The Five Doctors" and has reportedly met his final end. He almost came full circle—from man to monster and to man again. Anthony Ainley's performance differs from Roger Delgado's but it is a tribute to the latter that the role he created is still going strong ten years after his death. To finish, I'll leave you with the words of Anthony Ainley: "I remember watching and being impressed by Roger. But it's important not to base your performance too strongly upon another actor's performance. If it comes from the actor's own gut, then it will be more believable."

THE PRISONER

SEASON GUIDE PART III

By Cynthia Broadwater



The common denominator... the average... the concept that the least harm promotes the greater good. These are ideas prevalent in today's society. Democracy by its very definition of majority rule denies the need of the individual. Yet there is currently no better form of government.

The Prisoner, Number 6, is that person who can harm society, not by an active wish to hurt but by the refusal to accept his place as a cog in the machinery, a cog that may be replaced easily when it is worn out because it is no different from any other cog.

There was a time in the history of the world that an odd man out could escape from the society which confined him... go off into the wilderness either leading other misfits or alone. Such a man could live the rest of his life quietly or become a hero and legend in his time.

But today with computers, nearly instantaneous communication and precise numbering systems, that individual has no place to go. He must conform or be destroyed. It is human nature to fear that which is different and what is feared must be destroyed.

And what is the result today of that homogenizing effort of democratic and communistic societies? Many diseases go unnoticed, research at a minimum because not enough people have the disease to make it economically feasible. Never mind the individual suffering of the victim and family, the masses are all that counts.

Many people are reluctant to vote because they cannot tell one candidate from the other. The men and women who come out on top in the political parties are those that have least offended everybody. There is a certain

sameness in nearly every political leader today.

On television local news appears to have been created at a generic factory. Gone is the sometimes mussed weatherman and the afternoon host who breaks up because the camera crew are pantomiming silly things. On network TV pre-recording has taken out all the unexpected to give a smooth package that slides down easily but rarely fills. It has gotten so smooth that it has even learned how to package the "bloopers" and sell them slickly in weekly shows. How many people can really tell one current game show host from another?

In a world where one city is beginning to look pretty much like every other... tall glass buildings reaching to the sky replacing the intricate and individual architecture of years gone by... where every news team looks alike... where every car commercial sounds alike... where every political party doublespeaks alike, we overlook one thing. We, the separate parts of

society, are individuals.

For convenience we have compromised. When faced with a problem of society against us, we shrug mumbling "You can't fight city hall", forgetting we are part of city hall. We silently cheer on those people who take a stand despite all the odds—the woman in Florida who is taking on lawyers and judges by showing people how to fill out confusing and complicated legal forms at a fraction of the cost that attorneys charge; the woman in Tennessee, who despite a child to support, risked a good paying job to expose corruption in her state's government. At the movies we cheer the likes of Rocky, the Karate Kid or Admiral James T. Kirk as he decides the needs of the one sometimes outweigh the needs of the many.

We want heroes... individuals who put their beliefs and sometimes their lives on the line. Yet we discourage it in friends and family hoping that someone else will do it. In schools the classroom sizes de-emphasize personal

treatment so that very young our children learn that it is the mass that counts.

Yet individuality is hard to destroy. The Village refuses to put an end to Number 6, finding him fascinating. We continue to encourage stories of individual heroism. And, oddly enough, in computers our youth are discovering their individuality. They pit their minds and reflexes against another mind's creation. They learn to make that machine do what they want it to do. Programming can be commercial or very, very individual. The very thing we feared in the '60s as dehumanizing might in the end be a major expression of individualism.

So the individual may be on the rise again. Democracy, which has brought about a certain resigned acceptance to the average, may well return to its roots... those very individual men who designed it. Then perhaps we prisoners will be free of our village. The next question is... would we know what to do with our freedom?



Patrick McGoochan rehearses with one of many Number 2's. ©ITC

EPISODE VII MANY HAPPY RETURNS

CAST

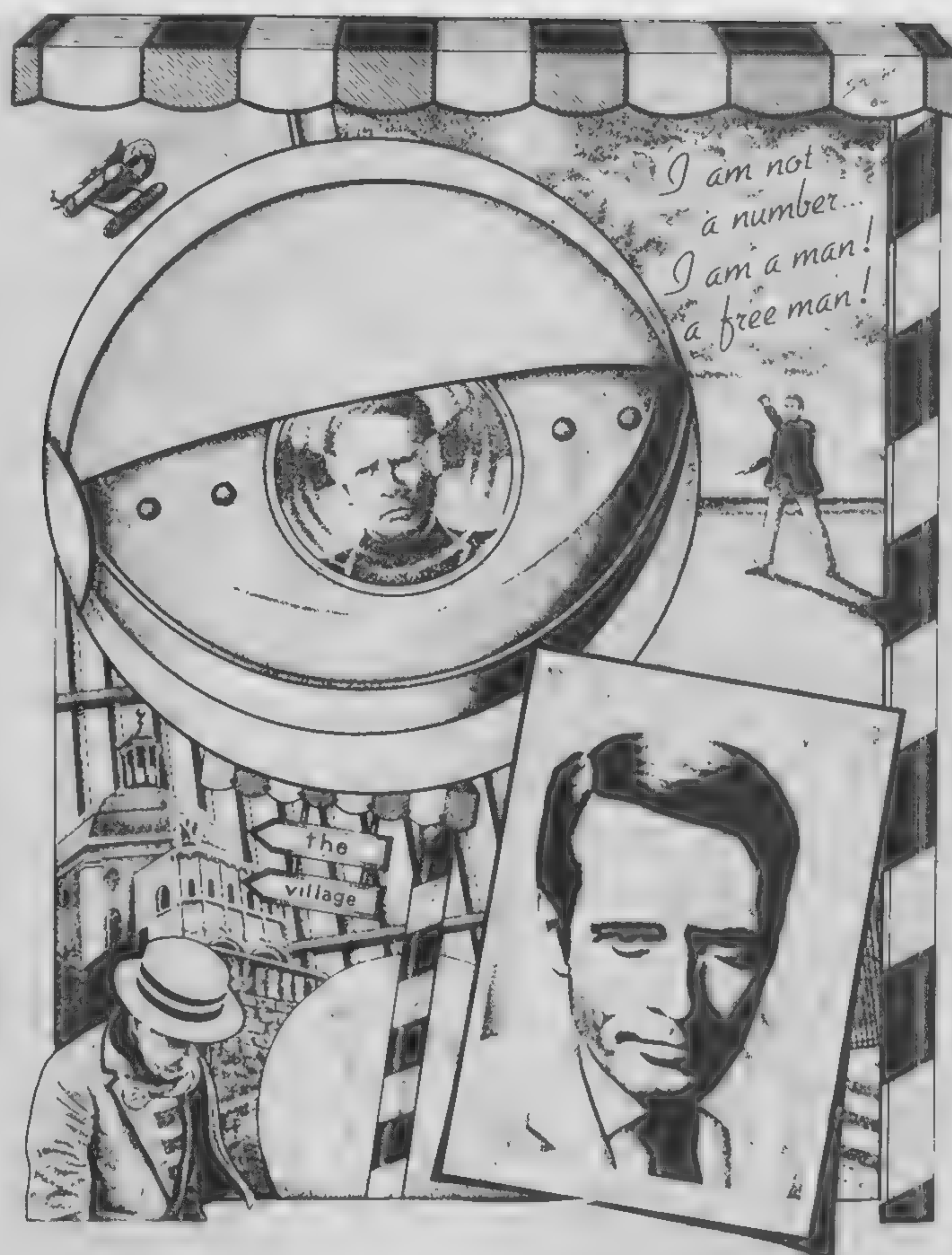
Donald Sinden	Colonel
Patrick Cargill	Thorpe
Georgina Cookson	Mrs. Butterworth
Brian Worth	Group Captain
Richard Caldicott	Commander
Dennis Chinnery	Gunther
John Laurinor	Ernst
Nike Arrighn	Gypsy Girl
Grace Arnold	Maid
Larry Taylor	Gypsy Man

CREW

Director	John Skene
Editor	Geoffrey Foote
Asst. Director	Ernie Morris
Sound Editor	Wilford Thomas
Continuity	Jose Fulford
Production Mgr.	Bernard Williams
Camera Operator	Jack Lowen
Cameraman 2nd Unit	Robert Monks
Set Dressing	Kenneth Bridgerman
Make-Up	Eddie Knight
Hairdressing	Pat McDermott
Wardrobe	Masada Wilmot



This large cycle was one of the symbols of The Village. Doesn't 6 look like he's behind bars?
©ITC



Number 6 awakes and prepares to go about his regular routine. But his house is not cooperating: the electricity doesn't work, the water won't run, nothing seems to be operating. Checking out the Village, Number 6 finds it is deserted. Apparently in the middle of the night everyone moved leaving him and a black cat as the sole occupants of the Village.

Seizing the opportunity Number 6 constructs a raft, takes pictures of The Village, picks up a copy of the Village newspaper and leaves his prison. He sails for many days without sighting other land or being hailed by other vessels. Finally one night gun runners happen onto him, take his provisions and turn him out into the sea.

Number 6 manages to get aboard the gun runners' ship and turns the tables on them, heading towards the nearest shore. They escape and try to recapture him but he jumps overboard and swims to safety.

Meeting up with a group of gypsies, 6 gets his bearings and hitches a ride to London. Once there he returns to his old lodgings to find that they and his special, hand-made car have been sold to a Mrs. Butterworth.

She takes pity on him and gives the Prisoner a suitable set of clothes and use of the car. He returns to the office where he worked and tells them of The Village. They check out his story and find his details correct. They institute a search for The Village. The Prisoner accompanies the pilot on his aerial search. They find it and the pilot ejects 6 from the plane.

The Village still appears to be deserted as 6 returns to his



Although he may conform in dress, 6 will never be the common man. ©ITC

EPISODE VIII DANCE OF THE DEAD

CAST

Mary Morris	No. 2
Duncan Macrae	Doctor
Norma West	Bo-Peep
Alan White	Dutton
Bee Duffell	Psychiatrist
Camilla Hasse	
Michael Nightingale	Supervisors
Aubrey Morris	Town Crier
Denise Buckley	Maid
Gene Merritt	Postman
John Frawley	Flowerman
Lucy Griffiths	Lady in Corridor
William Lyon Brown	2nd Doctor

CREW

Director	John Chaffey
Script	Anthony Skene
Production Manager	Bernard Williams
Camera Operator	Jack Lowen
Editor	John S. Smith
Camerman 2nd Unit	Robert Monks
Sound Editor	Stanley Smith
Continuity	Doris Martin
Set Dressing	Kenneth Bridgeman
Make-Up	Eddie Knight
Hairdressing	Pat McDermott
Wardrobe	Masada Wilmot
Asst. Director	Gino Moretto

home there. He walks into his quarters and suddenly everything starts working. In walks Mrs. Butterworth and presents him with a birthday cake. He goes to the window and looks down as The Village turns out for a small birthday parade.

The Prisoner may be an individual but he is a terribly predictable one. After his experience in "The Chimes Of Big Ben" you would think the last place he would go upon escape is back to the office.

You have to wonder as well at the elaborateness of the Village's birthday present to Number 6. What if 6 had done the sensible thing and just escaped and gone onto his holiday as he had planned before the kidnapping? Were they set up to follow him? Was it a trick to try to find out what he really had planned? Isn't his determination of going to the proper authorities sufficient proof of his continued loyalty? But then again... had he actually left The Village or was it all a part of elaborate mind control?

The most positive aspect of this episode is the absolute absence of dialogue in the first fifteen minutes. Number 6's preparations are made in silence and it is up to the viewer to determine the reasons for the items he accumulates. After he gets back to London the show is simply a repeat of the actions in "The Chimes Of Big Ben".

The Prisoner is introduced to another new maid, one very impressed with the necessity of rules. Leaving her behind he comes across Number 2, a plain-spoken woman. She informs him of the upcoming masquerade and insists that he attend. Obeying her order, but resisting her advice, he goes over to a young lady and asks that she attend the masquerade with him. She refuses, mumbling something about it being against the rules.

Leaving the Village Square, 6 wanders along the beach where he finds a man's body washed ashore. Searching the man's pockets he finds a radio. He hides the man and returns with the radio.

The young woman he asked out is 6's personal observer. She and Number 2 track him down. He's listening to the radio which is certainly contraband. They take it from him and again insist that he attend the masquerade which is being held in City Hall. For this one night each year the residents of The Village are allowed to enter the building.

Number 6 returns to the cave where he hid the man's body and writes a message, attaching it to the dead man's person. He then sends the corpse off into the ocean, floating on a life preserver. Someone has observed his actions, another prisoner, Dutton.

Dutton had been low man on the totem pole and his information had been of little use to the Village. He confesses to 6 that he told all he knew. Then he predicts that once The



Number 6 goes on trial with Peter Pan as a defense attorney and Bo-Peep as the prosecutor. ©ITC

Village is assured that it is all he knows he will be exterminated. Number 6 cannot find it in his heart to blame Dutton for breaking.

Number 6 returns to his quarters to find his costume has arrived. While everyone else is wearing some elaborate costume of days gone by, Number 6 is given a tuxedo... for tonight he will be playing himself. Number 2 is dressed as Peter Pan, ruler of Never Never Land and 6's observer is Little Bo-Peep, keeping careful eyes on her sheep.

Number 6 takes advantage of being in the city hall to do some snooping. He discovers that Dutton has been sentenced to death. Number 2 locates him and he is returned to the masquerade and brought up on charges of disobeying The Village Rules. His judges are Napoleon, Caesar and Queen Elizabeth I. The prosecutor is Bo-Peep and the defense council is Peter Pan. Bo-Peep calls upon the sacred cow of law, that without it society would dissolve into anarchy. She points out that 6 intentionally broke the rules of the Village and must be punished. Peter Pan calls upon the spirit of the law rather than the letter of the law, evoking the importance of the individual human spirit.

Number 6 calls upon Dutton as a character witness. The

court is outraged that he should call someone by name rather than number but Number 2 cooperates. Little good it does 6 for Duncan's body lives but the spirit that drove it no longer functions. The court passes a death sentence and the Prisoner runs for his life.

Here his earlier investigation of the building comes into play and he escapes them, locating the room which houses the teletype. This machine receives the orders from Number 1. Number 2 and Bo-Peep enter. Outside the room, 6 can see the residents of The Village searching for him through a two-way mirror.

He demands of Number 2, "Why do they want to kill me?"

"They don't know you're already dead."

She sends Bo-Peep out to calm the masses. As soon as she leaves, 2 informs 6, "She's no longer your observer. Observers of life should never get involved." She goes on to assure 6 that he will eventually come around to their way of thinking and he assures her that he never will by destroying the teletype.

Number 2 is undisturbed, "Then how uncomfortable for you, Old Chap." The teletype begins functioning despite all

its parts lying about the floor. Number 2's laughter forms an ominous counterpoint.

This is one of the most interesting entries in the series. Firstly there is the no-holds barred indictment of the democratic system. It is shown as just another means of keeping the masses contented while the few do what they bloody well like. Rules and laws are presented as the pacifier offered to the general public. They cling to this artificial system as a protection against the unseen, the unknown. An attack on the system is a move towards anarchy.

The court system comes under fire as the two attorneys, Bo-Peep and Peter Pan, speak for causes they don't really believe in, simply because it is their assigned job. The outcome of the trial is determined before it is begun. To hear phrases praising the human spirit coming from one who is determined to destroy that spirit is chilling.

In his handling of Dutton 6 is surprisingly gentle. There is no hard-nosed indictment of a fellow who gave way to pressure but rather an honest desire to help. Dutton's condition at the end could only serve to ensure that 6 would never succumb to The Village's pressures.

This Number 2 is by far the most interesting 2 yet. She doesn't waste words, she says what she means but her meaning may have a dozen layers. She is not worried by the success or failure of her treatment of 6. She does not indulge in silly word games with him. Every step of the way she is ahead of him. With or without the aid of the camera this 2 can locate 6. She seems to have a fine understanding of the way his mind works. In the end she pledges to be as tireless in her goal of breaking him as he is firm in his decision not to be broken. Of all the 2's seen thus far, she would be the most likely to win.

This episode was jam-packed with ideas and concepts thrown out for the wary viewer to pick up and examine, keep or discard as they chose. Words were backed with actions and actions foreshadowed with words and the whole thing given a bizarre twist by placing the climax at a costume ball. This is the essence of what *The Prisoner* intended to be.

EPISODE IX DO NOT FORESAKE ME, OH MY DARLING!

CAST

Zena Walker	Janet
Clifford Evans	No. 2
Nigel Stock	Colonel
Hugo Schuster	Seltzman
John Wenworth	Sir Charles
Fredric Abbott	Potter
James Bree	Villager
Lloyd Lamble	Stapleton

Patrick Jordan	Danvers
Lockwood West	Camera Shop
	Manager
Frederic Abbott	Potter
Gertan Klauber	Cafe Waiter
Henry Longhurst	Old Guest
Danvers Walker	1st New Man
John Nolan	Young Guest

CREW

Director	Pat Jackson (McGoohan)
Script	Vincent Tilsley
Production Manager	Ronald Liles
Camera Operator	Len Harris
Editor	Eric Boyd Perkins
Asst. Directors	Gino Moretto
	Ernie Lewis
Sound Editor	Will Thompson
Continuity	Ann Besserman
Set Dressing	Colin Southcott
Make-Up	Frank Turner
Hairdressing	Oliver Mills
Wardrobe	Dora Lloyd
Fight Arranger	Jack Cooper

The Colonel is brought into 2's office. The Village is launching another of its bizarre plans to get information out of Number 6. A Professor Seltzman has perfected a system of transferring one man's mind into another man's body. With this information governments would have the ability to plant their spies in the bodies of the opposing government's spies and break up whole information networks. There is a problem, no one knows how to reverse the process and Professor Seltzman has disappeared. The last man to have seen Seltzman is Number 6.

The Colonel trades bodies with Number 6 and 6 is sent back to England with a portion of his memory—that pertaining to The Village—erased. He is shocked to find himself inhabiting the wrong body and the shock is heightened when his fiancée Janet enters and tells him that he has been missing for a year. Number 6 goes back to the office and



manages to get a meeting with Sir Charles, the head of his department and Janet's father. Although Sir Charles behaves as though he doesn't believe 6, he does have him followed.

Number 6 drops in on Janet's birthday party and convinces her he was sent by her fiancée. He asks that she give him a receipt left in her safe-keeping. She agrees and in the garden in the moonlight, hands over the receipt. She then demands the message sent by her fiancée and 6 responds with caresses and a kiss. Janet responds shakily, as there is no confusing handwritings, there is no doubting who is behind that kiss. She doesn't know how but she does believe that her betrothed is now in this strange body.

The receipt is for some slides. Number 6 picks them up and returns home. Setting up a code based on the name Seltzman, 6 is able to determine Seltzman's whereabouts, in Austria. Going there 6 is welcomed by a waiter... "Welcome to the Village"... but it has no meaning to him for that time is wiped out of his memory. He locates Seltzman at the barber shop and through his handwriting convinces him that he is indeed the man he claims to be. Seltzman agrees to help him. A few minutes later they are captured and soon find themselves before Number 2.

Seltzman does not wish to help, feeling his knowledge would be used for evil, but he cannot forsake his friend. He sets up the transference, placing himself in the middle to

control the process. The strain becomes too much and he disconnects the circuits.

The Village is triumphant. They have the entire operation on tape and they have the professor and 6 is safely back in their hands. The Colonel leaves to return to other duties. The Professor awakens and charges 2 to inform 1 that he did the best he could. For a moment 2 is puzzled then he begins to understand... the man who was flying out of The Village was not the Colonel. Number 6 confirms his fears... the man that left was the Professor wearing the Colonel's body. He now had a younger and stronger body and would be able to carry on his work in peace.

There are some pretty large holes in this story. First of all, why didn't Number 2 just order the helicopter back with the bogus Colonel? There is no reason to believe the helicopter would not return. A Village pilot was at the controls. Even should the Professor attempt to knock out the Pilot, it was shown in "Arrival" that the helicopter could be controlled from The Village.

Next, why didn't Number 6 visit his fiancée the other time he escaped in "Many Happy Returns"? He could have found his boss and his girl at the same time.

His methods of identifying himself are highly questionable. The idea of Janet being able to recognize him with a kiss is romantic nonsense that really is out of place with the tone of the rest of the series. He had different lips, the kiss was bound to be different. Using the handwriting to prove himself to the Professor was preposterous. If handwriting was all that difficult to imitate there would be a lot less professional forgers in the world. While the professor might be a genius in exchanging brains there was no indication that he was a handwriting expert.

When Number 6 was in the Colonel's body he did not remember The Village. When he awoke in his own body he was apparently aware of The Village. This would seem to indicate that the knowledge concerning The Village was selectively retained in 6's body. If this type of partial transference was possible then why not transfer out the stubborn part of 6 and put in a cooperative mind to provide the information The Village so desperately wants. True—without the professor they probably could not reverse the process, but would The Village be that concerned over the fate of 6 and one of their operatives if they could get the information?

Sir Charles relationship with his daughter was highly questionable. He apparently knew of 6's whereabouts or he could not have arranged for 6 to be brought out to decode the photographs. It was an indictment of men who consider their family after political interests... i.e. the individual counts less than the greater good.

The episode dealt with some interesting ideas. The problem of individuality... is the spirit changed when the body changes. The difficulty of science... how will your invention be used: for the good of humanity or for its domination? But the questions were heavy-handed and the plot doesn't hold water.



All 6 wanted was a Holiday. ©ITC

Arthur & The Gods

By John Peel



The stories and view that we have on King Arthur and his knights is much distorted by the passage of time. The earliest records of him (see *Fantasy Empire* #8) are several centuries after his day, and most of the works that deal with him in any depth are from the eleventh century and onwards. Before the eleventh century we find the era known as the Dark Ages.

Britain had been mentioned by both Roman and Greek historians and philosophers, notably by Julius Caesar in his book on the Gallic Wars. No one knew too much about either the inhabitants of the island or their past, probably least of all the people involved. They had no written records, and all history and folk-lore were oral. After the Roman invasion and the real conquest of Britain in the early years of the Christian era under Claudius, a measure of learning came to the wet and windy isle. Local gods were combined with Roman and other deities, and a few legends came to be recorded. However, when the forces of chaos came too close to Rome itself, troops were recalled from such places as Britain, and the natives there were left to fend for themselves. They didn't do too well against the many invaders that came along—Saxons, Angles (hence Anglo-Saxon as a term from those days), Jutes and the marauding Vikings.

Britain disappeared into a darkness as far as history is concerned. Little learning flourished anywhere but in scattered abbeys and churches where the few educated men were inevitably monks. Even such kings of note as Alfred the Great could neither read nor write well, if at all. Alfred, however, was a great patron of the arts, and he encouraged written records and documents. From his day onwards there exists an increasing amount of documentation, although little survives

now. From these days we receive all of our early records of Arthur as well as the famous and useful *Anglo-Saxon Chronicle*, a primitive kind of yearbook, in which notable events (usually invasions, battles and signs and portents) are recorded. Because this all came through the eyes and pens of monks and churchmen, what survives is principally what interested them, of course. Stories of the pagan gods of the pre-Christian days were not of great interest to them, even if the peasants still held a measure of belief.

The gods went underground, so to speak, and reemerged in a variety of disguises in the surviving literature, including the legends of King Arthur and his knights. There are, however, a few sources where the stories do occur in almost their original forms. One such is *The Book Of The Dun Cow* (written about 1100 AD, so it isn't early). This is an Irish telling of one series of stories, as is another survivor, *The Book Of Leinster* (early 12th century). From Wales come *The Book of Anewin* (13th century) and *The Book Of Taliesin* (14th century), along with *The Mabinogion*, that invaluable source of much legendary material.

In the Irish myths, there are two sets or families of gods, who are in more or less warlike frames of mind almost all of the time. The bad gods are the Fomors, who are led by the goddess Domnu and her son Indech. These are considered more ancient than the true gods, but are deformed and bestial, having animal heads. In this respect they remind us of the Egyptian gods, and of the older creatures in Norse mythology such as the Fenris Wolf and Midgard Serpent. (Or even the serpent in the Bible.) One of the evil gods, Balor, had two eyes, but was forced to keep one shut as it could instantly kill anyone he looked on with it (hence the word "baleful" for an evil stare). This one-eyed giant recalls the Cyclops of Greek mythology—many of the old mythologies have very similar creatures and tell very similar tales.

The evil gods get mention, and one suspects that these were even earlier gods who were ousted by the "true" gods, the Tuatha de Danann



Examples of early Anglo-Saxon gods

(pronounced "Tootha day donnann"). In much the same way, the villains of older mythologies tended to be usurped gods of earlier peoples. This is very clear in the case of the Titans in Greek myths, and the Ymir in Norse myths. In the books of the Old Testament, it can be clearly seen that the very false gods that the prophets of Israel railed against were the former high gods of the peoples surrounding Israel. Undoubtedly the Fomor were once the gods of the original Irish people, before a new wave of invaders brought along their own gods and drove out the earlier folk who worshipped the Fomor.

The Tuatha de Danann are led by Danu (also called Anu or Ana), the universal mother. Under her were almost innumerable lesser gods, though they were more evident than she in the tales told. One of these was the storm and war god, Nuada, "the Silver Hand" (one tale tells how he lost a hand and gained a new one of pure silver that worked as well, if not better than, the original—rather like the bionic man!). Another god, Camulus, was also a war god (which tells you what the early Irish spent most of their time doing), and he possessed an invincible sword, one of the four greatest treasures of the gods.

Now Camulus was a very widely worshipped god, for he had several English rivers named after him (the Cam in Cambridge is one of those), as well as one town which the Romans called Camulodunum, modern Colchester. And, of course, to Arthurian legend he figures very prominently—Camelot is quite clearly a place where he was once revered. Nuada had five consorts—Fea ("Hateful"), Nemon ("Venomous"), Babol ("Fury"), Macha ("Battle") and Morrigu ("Great Queen"). Morrigu was widely feared and worshipped and was considered to have a battlecry as loud as ten thousand men, and to appear at all battlesites as a carrion crow. These stories sound like the Valkyries of Norse legend, the warrior women of Odin who carry off the dead. Nuada is killed in battle with the Fomor, but his five wives lived on.

Another of the important gods is the Dagda. He possessed a magic cauldron, "The Undry", which gave food in proportion to a person's merit. One of the earliest of references to Arthur is when he quests for this magic cauldron in *The Mabinogion*. The Grail, when it appears in Malory, bestows food and drink on all of the knights, whatever he wished most for. The Dagda is an earth god, but this didn't mean that he wasn't also a war god. In fact, he had a spiked club so huge that none but he could lift it, and





Lugh's Magic Spear, from the drawing by H.R. Miller

it was so heavy that he had to drag it behind himself when it wasn't in use—on a set of wheels! His wife is called Boan, and she wanted for herself the wisdom gained from the magic acorns that only the "Salmon of Knowledge" were supposed to eat. Thanks to her interference the acorns were lost. The salmon still search for them, up and down raging rivers....

These two gods had several children, including Brigit, Angus, Mider, Ogma and Bodb the Red. Brigit was a goddess of the fire and hearth, as well as of poetry (which was associated with the gathering fire, about which poets and minstrels would sit to tell or sing their tales). She was one of the few gods or

goddesses to be successfully Christianised by the monks who later wrote the stories, as St. Brigit or St. Bride. Angus was the divine harpist and the god of love. Mider was the god of the underworld, which their legends located on the Isle of Man. (Caesar records that the Britons worshipped gods of islands, where they would bury their dead and hold sacred rites. The Druids were based on another sacred island, this time Anglessey, off the north Welsh coast.) Ogma was the god of literature, and he married Etan, the daughter of Dian-cecht, the god of medicine. Ogma was the strongest of all the gods, with stories told about his prowess like those of Hercules or Thor.

The water god was called Ler, and his son, Mannannan, was greater than he. Mannannan was the god of the sailors, and possessed mystical weapons, such as a horse that could run as fast across either land or sea, and a cloak of invisibility. The smith of the gods was Goibnu, who possessed an elixir of invulnerability.

Most popular of all the gods was Lugh, the marksman. His weapon was the sling, and the rainbow was an emblem of his favorite weapon. So popular was he that the stars were named for his exploits, the Milky Way being known as "Lugh's Chain". He had a spear that was alive, and thirsted to taste blood. In fact, in the few times of peace, the gods had to drug it to stop it from killing indiscriminately! He also had a magic hound, and Lugh was the primitive form of the wild rider of the night that figures in so many later legends.

The gods invaded Ireland from Europe, and fought the inhabitants of Ireland, the Fir Bolgs. This was a very civilised war, because they even negotiated to see if they should fight every day, or only every second day! The gods built themselves a capital, which they called Tara. In the later fighting with the Fomor, Ogma killed Indech, but Balor killed Nuada. Lugh then slew the giant in his turn. Though the gods won both of these wars, they didn't manage to survive for very long, because along came the humans who were to eventually populate Ireland.

The humans saw themselves as being descendants of Bel, the god of death. (Beltaine is named in his honor.) In invading Ireland, they fought with the gods, paradoxically beating them and driving them underground. However, the gods, though defeated, were still very powerful, being more than human, and the victors agreed to worship them in return for their help. Some of the gods so disliked living with the humans that they emigrated from Ireland to Tir-nan-og, the "land of the young", the Earthly paradise. Others found their lives to be pretty good on the whole and got along well with men, for the most part. They were allocated *sidhe* (pronounced "shee"), doorways to the underworld, mostly



Both photos on this page are examples of Sidhe, the ancient burial barrows that were alternately haunts of fairies and gods.

located on or in burial barrows and fairy mounds. From their retreats, they get their modern name, the Sidhe. These barrows were probably burial places of a real defeated foe, which gave rise to the myths that the defeated folk were not truly dead, but lived within their tombs. Many cultures considered the dead to be still alive in some form or another, and in need of propitiation to prevent them from attacking the living (such as the vampire mythology).

Naturally, most of these legends and gods were filtered through the monkish records. The monks tried to turn them into Christian saints, which wasn't too successful, except in Brigit's case, so they then turned them into men, and made them into descendants of Noah after the flood, and the first men of Ireland. It is somewhat ironic that their changes may have brought them back

to the truth of the olden gods—they were undoubtedly once a real folk, though by that time long dead and forgotten.

These were the Irish gods, though each of them had counterparts in the British pantheons, sometimes even with the same name (like Camulus). Interestingly, their names come down to us in both Arthurian legends and the stories of Geoffrey of Monmouth. (See *Fantasy Empire #8* for more information on Geoffrey.) Geoffrey changed a lot of the gods into kings of England (or, at least, his sources did).

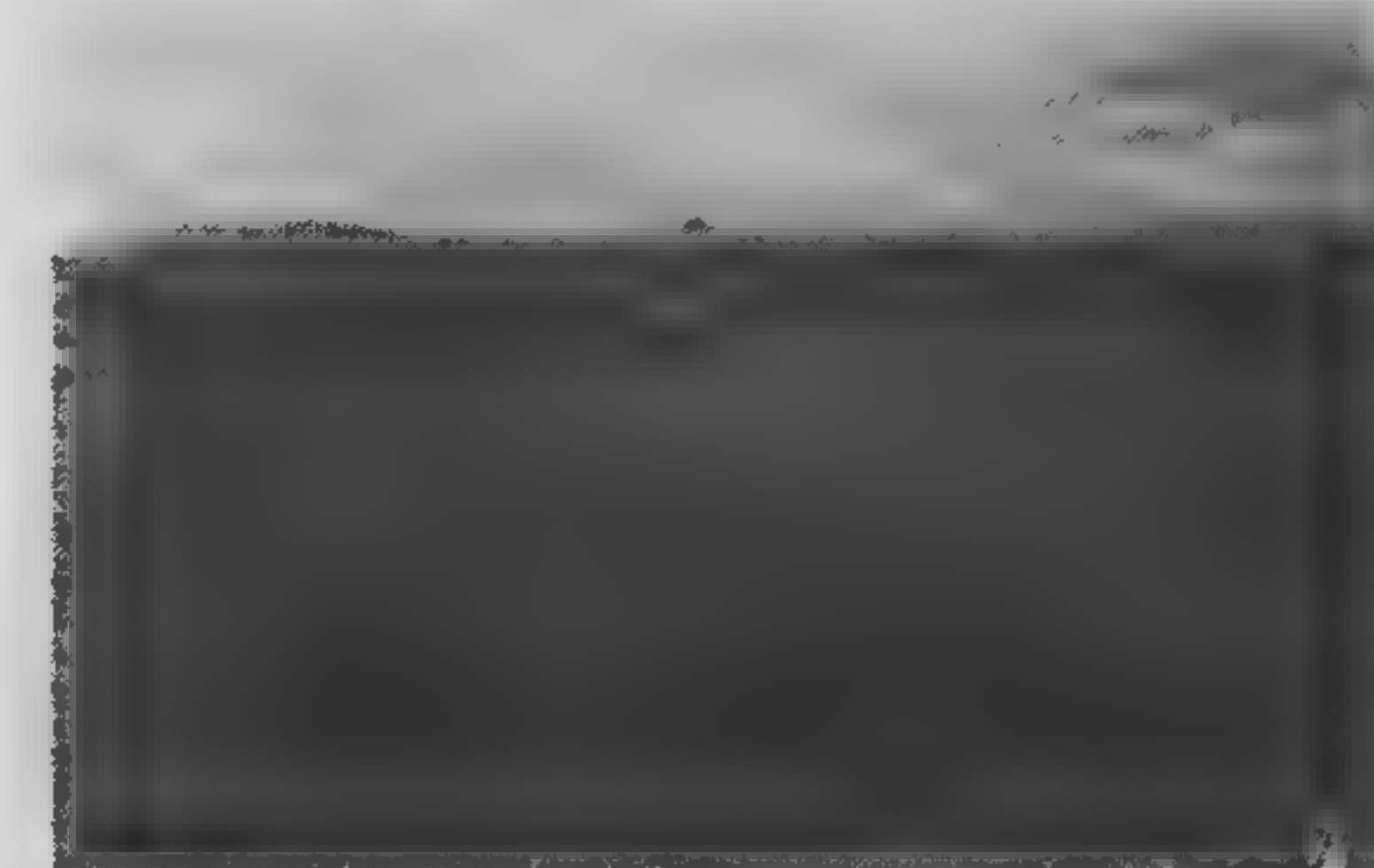
There were two branches of the British gods, the Children of Don and the Children of Llyr (the equivalent of Ler). Chief of the gods was Lludd (or Nudd), who was worshipped as late as

Roman times as Nodens. In a temple of Lydney (named after the god), he is depicted as youthful, haloed and driving a four-horse chariot. His son, Gwyn, is the god of battle and the dead, and later ruler of Annwn, the Welsh Hades. Later still, he became the ruler of *Tylwyth Teg*, the Welsh fairies. (In many myths, the kingdom of the fairies and the kingdom of the dead are just about the same thing.) He is the wild huntsman, whose pack can be heard by night, hunting men's souls.

The solar god is Gwythur (Arthur?), who perpetually fights Gwyn for the hand of Creurdilad (Cordelia in Shakespeare's *King Lear*—Llyr). This is another example of the Greek Persephone myth, with the goddess of the fruitful earth spending her time between light (summer) and death (winter), to explain the change of the seasons.

The brother of Don is Math, god of wisdom and the good deity of the dead. Math teaches Gwydion (Woden or Odin in Norse myths), who becomes the druid of the gods, "master of illusion and phantasy". He married his sister, Arianrod. One of their children was Lleu Llaw Gyffes (the Irish Lugh—best of all gods) about whom so many stories are told. Thanks to his mother's curse, he cannot marry a mortal person, so he has one made for him from flowers. Unfortunately, her mind is about as strong as that of a flower, too—but she is pretty.

Two of the children of the sea-god, Llyr, are Bran and Branwen. Branwen is the goddess of love and Bran a colossal god of the underworld and of battle (surprise). He is also the god of bards and musicians. (The stories of these gods from the Mabinogion are retold in the four volumes of Evangeline Walton's novels, where she



makes the children of Llyr into mortals who know the gods, and have special powers.)

There was probably some Celtic god named Arthur (or something similar). The god was worshipped in France as an aspect of the Roman Mercury. There was, of course, a real Arthur, and somewhere in the Dark Ages the two started to get confused. It is in fact quite possible that the real Arthur was named for the god. This god seems to have all of the Children of Llyr and the Children of Don as his vassals and has much of the attributes and personality of Gwydion. Arthur raids Annwn and succeeds in bringing back the magic cauldron, though not with ease. (This is told in a poem supposedly written by his bard, Taliesin.) Arthur, like Gwydion, "marries" his sister (in Arthur's case, this is Morgawse, and he sleeps with her, and she has his child, Mordred). In Scottish stories, Arthur even leads the Wild Hunt, usurping the place of Gwydion again.

Arthur's right-hand man (if not more than man) is Myrddin (Merlin), who even in later stories is supposed to be only half-human—his father being a demon. A demon to one culture is generally the god of an elder one, so Merlin is undoubtedly one of the older gods of England. His magic and his vanishing into sleep contribute to this belief, and he was probably a sky or sun god. It is even conjectured that he



Lear and Cordelia Brown, from the Drawing by Ford Madox Ford, Annan Photo

was the deity worshipped at Stonehenge, which according to Geoffrey of Monmouth he fetched over from Ireland (perhaps the cult of his worship was what was fetched over—could he have been an Irish *Sidhe*? Geoffrey records that there was supposedly a burial at Stonehenge, though this is not true). Even his eventual imprisonment by Vivien sounds like an allegory of the setting sun.

The treacherous King Mark of Cornwall was in reality March, yet another king of the underworld. Hence

his warfare with Arthur, a sun figure. March was horse-headed, like the old Irish gods, and is obviously a displaced deity. The people of Cornwall were the original Britons, driven into that extremity of land by later invaders, and the older gods were still probably worshipped by them in Arthur's day.

Urien was another equivalent of Bran, and was god of the underworld, battle and song. He is "chief of the glittering west". Uriens in Arthur is the first of the local chiefs to acknowledge that Arthur was king of all Britain. Another aspect of Bran appears in Arthur's father—Uther Pen-Dragon. "Uther Pen" means "wonderful hand", one of Bran's names.

In many of the earliest tales, such as the *Red Book Of Hengest*, Arthur's knights are more like a court of gods. Arthur and his men fight against Hades, not against Rome. Arthur helps Kulhwch to find his bride Olwen by lending him his best men—Kai, Bedwyr (the swiftest of men), Kynddelig, Gwrhыр (who knew the languages of men and beasts), Gwalchmei and Menw, who could turn invisible. They certainly sound more like gods than men at arms. Though they later devolved into mere mortals, they certainly seem far



Ler and the Swans from the drawing by J. H. Bacon, A.R.A.

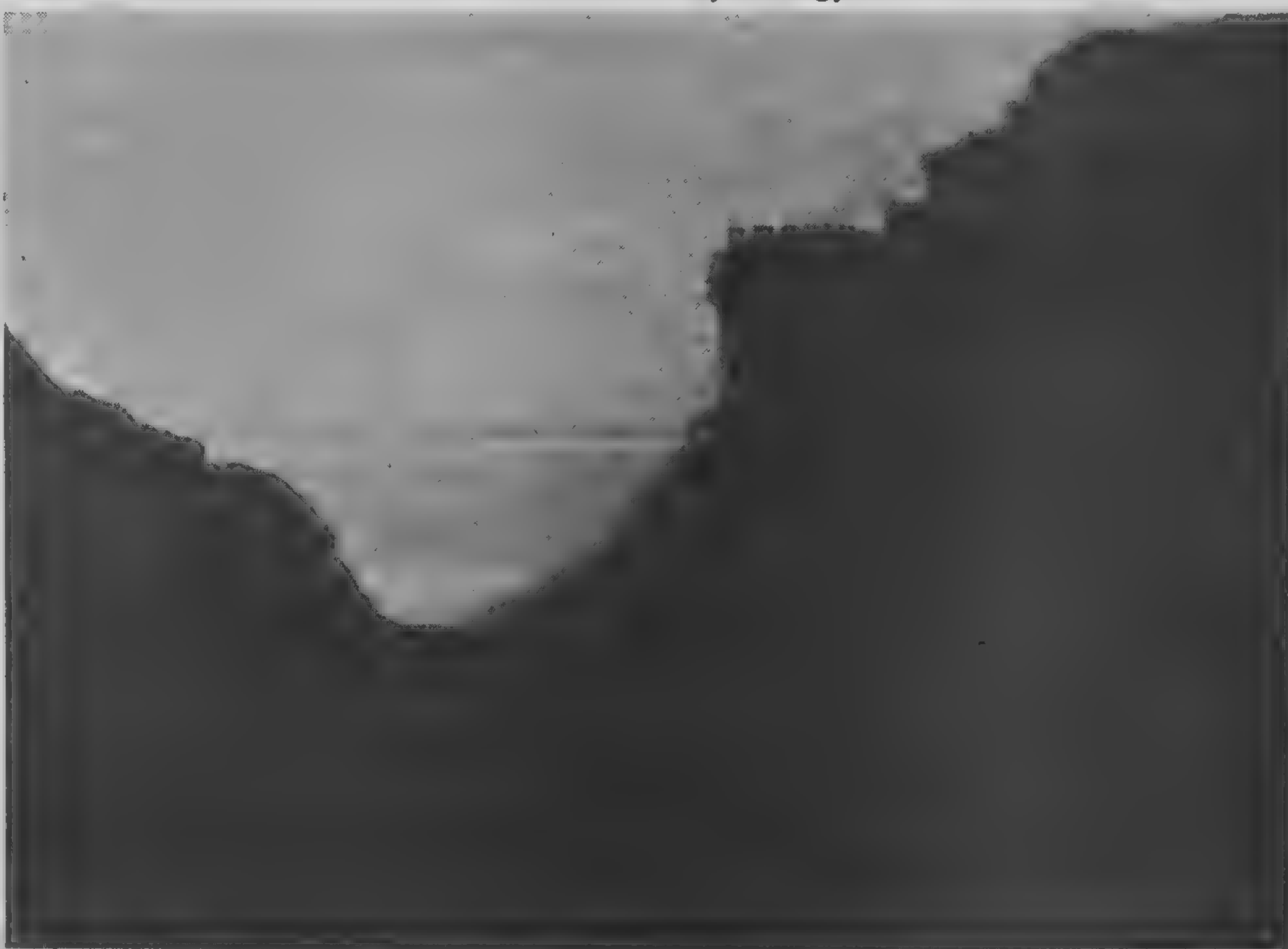


(Above) *Glydion Conquers Pryderi*, drawing by E. Wallcousins. (Below) An early castle .. Perhaps Camelot looked like this.

more powerful in these myths.

Bran again appears in Malory as King Brandegore (Bran of Gower), who is a villain; as Brandiles (Bran of Gwales), in which form he supports Arthur; as Uther, Arthur's father; as Uriens, he marries Arthur's sister, Anna; as Leodegrance, he is the father of Guinevere, Arthur's wife (thus the father of Arthur and Arthur's wife, returning us to the fact that Arthur married his sister)....

Pwylh, King of Annwn, appears as Pelles, keeper of the Grail. In the original, the cauldron is in Annwn—in Malroy, the Grail is the responsibility of Pelles. Balin, the knight who strikes the Dolorous Blow and wounds Pelles, is obviously Belinus, the sun god. Gwyn appears as Sir Guinas, Guynas or Gwenbaus. Melwas is Sir Melias. Even Lludd appears as a minor character, King Lot of Orkney.

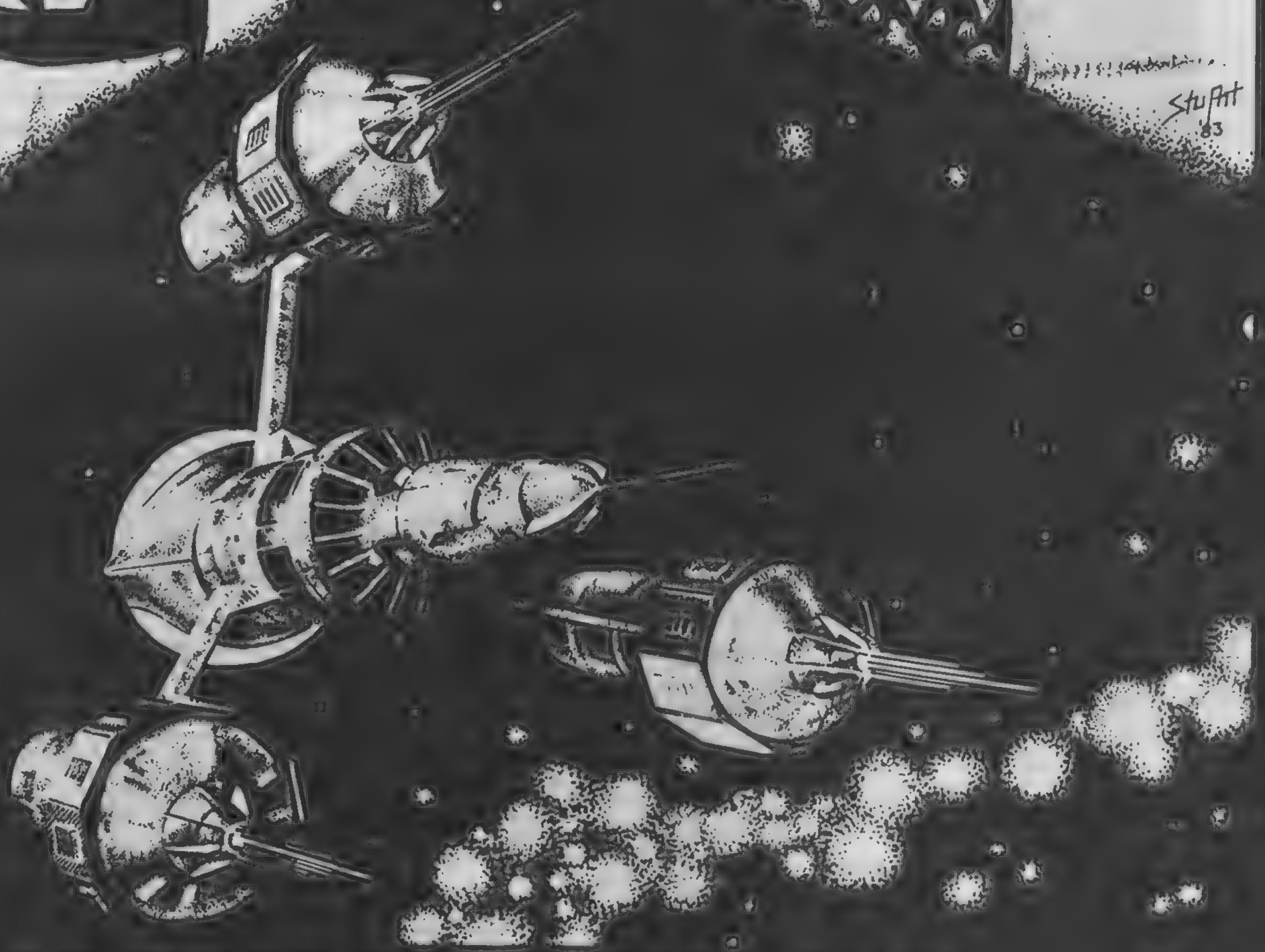


In short, several of the legends and characters now associated with Arthur are clearly derived from older legends of the gods. These stories, too good to pass up because they were pagan, were associated with Arthur, who is shown as very religious, and thus hallowed. Very little adaptation was needed to make the change, and we were treated to far older myths resurfacing in a new form. Of course, these are only the ones that we can trace because we know the older forms of the stories and legends. There may be more that we cannot recognise simply because we no longer possess the original tales on which the later legends are based. In many ways, the stories of Arthur are a compendium of stories that may date back in part for over a thousand years before the earliest of the scribes put pen to paper. To these artists, the story of Arthur was wide enough and great enough to take in many tales of older days.

BIBLIOGRAPHY

Celtic Myth and Legend by Charles Squire (1905). This is the best and most interesting of the books on the subject. It has recently been reprinted by Newcastle Publishing Co., \$5.95. A fascinating collection of stories, facts and inferences, this is an absolute must for any reader of Arthurian material or mythology.

BUNKERS



EPISODE GUIDE FOR SERIES ONE

By Cherry Stelley

(The following guide is intended as a general overview of each episode. Minor details have been omitted. I would like to extend my gratitude to the two people who assisted with this article in so many ways, Nancy Kolar and Michael Mullen.

If you would like any further information about the program, *Blake's 7* or the upcoming *American Blake's 7* convention SCORPIO 2, please send a self-addressed stamped envelope to me in care of the U.S. based B7 fan club SCORPIO, 4064 Appleby Lane, Richton Park, IL 60471.)

REGULAR CAST SERIES ONE

Jan Chappel	Cally
Paul Darrow	Avon
Stephen Greif	Travis
David Jackson	Gan
Michael Keating	Vila
Sally Knyvette	Jenna
Jacqueline Pearce	Servalan
Gareth Thomas	Blake
Peter Tuddenham	Zen

PRODUCTION TEAM SERIES ONE

Created and written	Terry Nation
Producer	David Maloney
Script Editor	Chris Boucher
Music	Dudley Simpson
Special Sound	Richard Yeoman-Clark
Costume Designer	Barbara Lane
Graphics Designer	Rupert Jarvis
	Bob Blagden
	Ron Platford
Make-Up Artist	Marianne Ford
	Eileen Ford
Visual Effects Design	Ian Scoones
	Mat Irvine
Electronic Effect	A.J. Mitchell
Video Tape Editor	Sam Upton
	Malcolm Banthorpe
Film Cameraman	Ken Willicombe
Studio Lighting	Brian Clemett
Production Unit Mgr.	Sheelagh Rees

THE BEGINNING

Our story opens in the third century of the second calendar—sometime in Earth's future. Earth itself, as well as many other worlds throughout the galaxy, is controlled by the corrupt and totalitarian government known as the Federation.

Unknown to the inhabitants of Earth, the Federation and its ruling body, the Administration, have introduced pacification drugs into the food and water supplies.

Small resistance groups have begun to form on Earth as well as some of the outer worlds, but they lack a central unifying force. Roj Blake soon surfaces as their leader.

The Federation sees the potential threat to their power. They enlist the aid of a young Space Commander (Travis) to

eliminate the problem. At a resistance meeting, Blake's followers are slaughtered and he is captured.

The Administration decides to use Blake as an example to any other resistors. They perform a memory erase, supplanting his ideals with those of the Federation. He publicly proclaims his misguided thinking and the resistance movement is all but crushed.

The Administration takes him back into custody for more psychotherapy and removes the memory of his confession. He is released to lead the life of a model Federation citizen.

Episode One begins several years later with the return of the broken, but not forgotten rebel leader, Roj Blake.

THE WAY BACK

Episode One, aired January 2, 1978, directed by Michael E. Briant

GUEST CAST

Ravella	Gillian Bailey
Dal Richie	Alan Butler
Bran Foster	Robert Beatty
Dev Tarrant	Jeremy Wilkin
Dr. Havant	Peter Williams
Alta Morag	Susan Field
Ven Glynd	Robert James
Tel Varon	Michael Halsey
Maja Varon	Pippa Steel



Blake is promised a stay of deportation by Tel Varon. ©BBC

Blake meets a friend, Ravella, because he hopes to obtain information about his family. She and Dal Richie convince Blake to leave the dome. He attends a secret resistance gathering with them in order to meet Bran Foster—the man with the information.

Bran informs Blake that his family has been executed, most probably due to Blake's former alliance with the resistance movement. He also tells Blake that they had worked together leading the resistance movement. But Blake was arrested and the Federation performed a memory erase. Following his treatments, he made a public announcement of his "misdirection" and then they blanked that memory

from him as well.

Through this conversation, Blake begins to remember some of his "re-training" sessions. Bran Foster introduces him to Dev Tarrant, another resistor at the meeting. Bran wants Blake to rejoin the rebellion, beginning with their current meeting. Blake needs time to think, and so moves off to be alone.

A commotion is heard and Blake watches in horror as a squad of Federation troopers moves in and slaughters the resistance group. Blake returns to the dome and is arrested.

The Administration's officials have a conference to decide the fate of Roj Blake. They realize his conditioning is breaking down and they decide he must be stopped. The prosecuting attorney, Alta Morag, points out that if they kill Blake, he could become a martyr to the cause. Ven Glynd, the head of the Justice Department, implements a plan by which they can totally discredit Blake.

Dr. Havant implants experiences into the minds of three children and Blake is brought to trial for child molesting.

Blake still believes he is being brought to trial for his part in the rebellion and so tells his defense attorney, Tel Varon, that he will offer no defense but will plead not guilty. Varon explains the situation to him and Blake insists he is innocent. Varon, having spoken with the children, doubts his innocence and the case goes to court.

In the courtroom both attorneys feed their information into the arbitrating computer and Blake is found guilty. He is sentenced to life imprisonment on the penal planet Cygnus



Vila introduces Blake to Jenna Stannis, a fellow prisoner. ©BBC

Alpha. He tries to protest the decision. As he is being clubbed into submission he spies Dev Tarrant just before losing consciousness.

Blake awakens in a holding cell for prisoners bound for Cygnus Alpha. When his pocket is picked, he meets Vila Restal, expert thief and pickpocket. Vila describes some of the criminal types they are locked up with and introduces Jenna Stannis, a well known smuggler.

The plight of Blake continues to haunt Varon, and with his wife Maja, he begins his own investigation. They go to a public records computer and discover that each child was absent from school the day before the attack, and there were

three admissions to the medical clinic with no names indicated.

Tel goes to see Blake and confesses his original doubts but assures him he will obtain a stay-of-deportment while he completes the investigation. Blake mentions that he saw Dev Tarrant at his trial and Varon explains that Dev is a member of Administration Security.

Varon, assured of a conspiracy, goes straight to the Head of the Justice Department, Ven Glynd. Glynd assures him that he will handle things and investigate Blake's allegations of the slaughter in the tunnels. Just after leaving his meeting with Glynd, Varon realizes he never mentioned any tunnels.

Tel and Maja begin to realize how wide-spread the corruption must be and head for the tunnels for evidence. Just as they step outside, security guards, led by Dev Tarrant, kill them.

With no one to argue his case, the departure time is moved up and Blake is taken aboard transport ship London. As they prepare to lift off, Blake swears, "I'll be back."

SPACEFALL

Episode Two, aired January 9, 1978, directed by Penant Roberts

Guest Cast

Commander Leylan
Sub-Commander Raiker

Glyn Owen
Leslie
Schofield

Mr. Artix
Nova

Norman Tipton
Tom Kelly

On the flight deck of the prison transport ship London, Commander Leylan orders Sub-Commander Raiker to brief the prisoners.

Raiker addresses the prisoners while they are still in their flight chairs. He is obviously severe; rules will be revealed when they are broken. He signals a hatchway open, revealing the sleeping bays and recreation area which will be their home for the eight months it will take to reach Cygnus Alpha. The prisoners are released and begin to move about.

Blake, Vila and Jenna mill about the recreation room as Blake begins to plan his escape. He wonders aloud how the cell door opens, and although Vila doesn't know, he introduces Kerr Avon who does.

Avon, according to Vila, is the number two computer expert in the Federation, the first being the man who caught Avon attempting to steal five million credits from the Federation Banking System.

Blake devises a plan by which one of them, using a service channel can reach the central computer room and control the ship. Avon, being the most skilled with computers is the logical choice. As his chances on Cygnus Alpha look fairly bleak, he agrees.

In the forward cabin, the flight crew begin to track a large, unidentified object on their scanners. Shock waves bombard the ship in increasing strength while they try to avoid what they decide must have been a space battle.

Avon is detained for a short time before he can secure the

computer room, but he then sets about to open the hatchways and knock out the scanner system. With the delay, Blake and company begin to worry about Avon's success and Nova volunteers to go in the tunnel and check.

While he is in the serviceway, the ship is again bombarded by shock waves and the hull is punctured. The auto-repair systems fill the service channel with sealing gel and Nova is killed.

Avon manages to open the doorways and knock out the scanners. Blake and Jenna join him in the computer control room. The other prisoners search for the armory, but succeed only in being recaptured.

Commander Leylan offers clemency to the group inside the computer room if they will surrender. Blake refuses the offer and gives him their terms. Leylan realizes he is running out of time as there is a large mass just outside the ship and without the scanners, the ship is flying blind. He gives Raiker a free hand to take whatever action is necessary. Raiker contacts Blake over the video communicator and kills a prisoner. He threatens to do so every 30 seconds until Blake surrenders. After only a moment's discussion, Blake surrenders and he and Avon and Jenna are taken into confinement.

As the ship returns to normal, the scanners reveal a magnificent abandoned alien space vessel. The crew of the London decide to board the alien ship and collect the salvage money. A transfer tube is connected between the ships and a boarding party sent across. They begin to describe their surroundings but are cut off after screams of terror.

Leylan doesn't want to risk any more crew members but Raiker convinces him to send the three prisoners. Blake, Jenna and Avon board the ship and marvel at the advanced



Sally Knyvette as Jenna Stannis

©BBC



Paul Darrow as Kerr Avon. ©BBC

alien design.

They are suddenly attacked mentally; the on-board defense mechanism projects illusions of tortured family to draw them to their death. Blake finally resists the device and destroys it.

Before returning to close the hatchway, Blake instructs Jenna to look over the flight controls—they are going to leave. Raiker realizes their plans and begins to cross over in the transfer tube. The door is closed just as Avon and Jenna pilot the ship away from the tube. Raiker, still in the transfer tube, is sucked out into space.

Jenna and Avon want to leave with the new ship, but Blake decides they will follow the London to Cygnus Alpha and rescue the other prisoners.

CYGNUS ALPHA

Episode Three, aired January 16, 1978, directed by Vere Lorrimer

GUEST CAST

Laran
Kara
Commander Leylan
Mr. Artix
Voice of Zen
Vargas

Robert Russell
Pamela Salem
Glyn Owen
Norman Tipton
Peter Tuddenham
Brian Blessed

On the surface of Cygnus Alpha two natives watch the London in the night sky. The man, Laran, comments that it is bringing new prisoners while the woman, Kara, terms them "new souls for the faith".

Meanwhile, Blake, Jenna and Avon explore their new ship. Jenna tries one of the controls which launches the ship at great speed through the anti-matter interface. She manages to disengage the control and the ship stabilizes. At Avon's suggestion she tries another button on the pilot's console with no apparent effect. Suddenly she finds that she cannot remove her hand from the button, and her mind is touched by the alien intelligence of the ship. It releases her as a voice booms "welcome" across the flight deck. Identifying itself as Zen, the master computer of the ship, and giving the humans a wide front screen as their focal point, it asks for course and speed. Blake orders Cygnus Alpha—speed standard.

They leave the flight deck to investigate the ship and discover a room with a desk-type console, a rack holding bracelets and an empty alcove. Avon examines the bracelets and recognizes one component as aquitar, a key alloy in the Federation Aquitar Teleportation Experiments. Both he and Blake work independently on the project, but there was never a successful teleportation of living matter.

The ship comes to an abrupt halt and the crew dashes to the flight deck. Zen announces that Liberator has arrived in orbit around Cygnus Alpha. He picked the name Liberator from Jenna's mind and found it was acceptable to him.

On the planet, the London lands. The prisoners disembark and begin to explore their new surroundings. Gan finds a shrouded skeleton with a sign reading, "So perish unbelievers." In the distance, they spot an eerie, dark castle.



Gan obeys Kara's command to kneel. ©BBC

Before they can begin their journey, Kara emerges from the shadows. She announces herself as, "the servant of your god." She commands them to kneel. Gan obliges and she then leads the prisoners to the castle.

On the Liberator, Blake decides to try the teleport. After a successful experiment, he puts down on Cygnus, instructing Avon and Jenna to bring him back in four hours.

He finds the castle, enters in secret and watches Kara and Vargas, the high priest. Kara announces that, "the souls from the outer darkness have been touched by the death." Blake moves off and finds the prisoners. Gan explains that anyone on the planet for more than two hours suffers the Curse of Cygnus. The only defense against it is a daily tablet, administered by the high priest Vargas. Guards find Blake and knock him unconscious.

He awakens to find he is tied to a chair in the chapel. As he tries to strike a deal for freedom and a supply of the drug, Vargas realizes the great potential of Liberator. He demands that the ship be landed. Blake refuses. For his refusal, Blake receives a severe beating and is thrown into the cell with the other prisoners. His companions have been told that the supply of drugs will be withheld until Blake cooperates and that a sacrifice has been planned.

Later, in the chapel, Gan, the chosen one, is surrounded by the hooded monks of the faith. At Blake's signal, the prisoners shed their disguises and struggle with the real priests. Vila, Gan and Blake each recover a teleport bracelet and escape. After signaling Liberator, Blake returns to get his gun, but is surprised by Vargas. They fight and Blake's bracelet falls off.

Vila, Gan and Vargas are teleported aboard Liberator, followed shortly by Blake. Vargas threatens them with the captured hand gun. He is warned that the ship is already under way and they are moving farther from the precious supply of drugs. Vargas laughs, revealing that the Curse of Cygnus is no more than a mild poison which clears itself. The drug is a tool by which the priests control the inhabitants. Vargas continues to rave of his desire to spread the faith among the stars and control many planets. In his fervor he mistakenly steps back into the teleport alcove and Jenna's quick reflexes send him to his death in the vacuum of space.

With two more crew members, and a fleet of Federation pursuit ships on the detectors, Liberator moves out of orbit. Blake is heard to say, "When we can handle this ship properly, we'll stop running. Then we'll fight."

TIMESQUAD

Episode Four, aired January 23, 1978, directed by Pennant Roberts

Guest Cast

Aliens

Mark McBride

Tony Smart

Frank Henson

The episode opens as Blake and Jenna complete flight maneuvers with the Liberator manual controls. Blake

decides that their first mission will be to destroy the Federation communication base on Saurian Major. En route, they pick up a distress signal from a drifting space projectile.

Blake and Jenna decide to teleport aboard. In the cramped quarters of the alien vessel, they discover two alien life forms in cryogenic suspension. As the air begins to run out, they try to return to *Liberator*, but find the 'teleport has burned out. Avon must bring the alien ship on board using the manual controls because Zen refuses to cooperate. Once the alien craft has been safely brought aboard, Avon begins the "thawing out" process so they can speak with the humanoids and find out their destination.

The *Liberator* arrives near Saurian Major. Blake, Avon and Vila teleport to the planet, planning to contact the small resistance group there.

Meanwhile on the *Liberator*, Gan tells Jenna about his limiter implant. He had killed a Federation security guard after the guard had killed Gan's woman. The Federation then installed a limiter implant in his brain, stopping him from ever reaching that level of violence again. Therefore, he needs the rest of the crew as he cannot defend himself. Jenna tells Gan to rest on the flight deck while she checks on their "guests". She finds one alien is missing and she begins to search the cargo hold. The alien attacks her but she manages to lock him in the bay.

On Saurian Major, Blake has lit a campfire, hoping to draw out the resistors so he can meet with them. A single girl in red camouflage sneaks up behind him and attacks. He disarms her and Avon and Vila join them. She explains that her name is Cally, a telepath from the planet Auron. She had come to Saurian Major to join the resistance group there. They had begun to make progress, when the Federation launched an all out attack. They dropped "poison from the sky" which eliminated all the fighters except her; her alien chemistry saving her from death. She has continued to fight alone, and swears to destroy until she herself is destroyed. She reluctantly agrees to lead Blake and company to the communications center and to help them to destroy it.

Aboard *Liberator*, Gan has used the medi-repair unit to heal Jenna's injured arm, but soon the lighting on the *Liberator* begins to dim and flicker. Gan decides to go to the hold while Jenna rests. After a short time, when Jenna cannot raise him on the communicator, she investigates. The aliens have hooked up their ship to the *Liberator* and are draining off all the energy reserves. Jenna is forced to kill one of the aliens when he attacks her as she begins to check the link-up of their ship. Gan manages to crawl from the ship, but he is seriously impaired because of the limiter.

On the planet, Blake, Avon, Vila and Cally arrive at the communications center and we are introduced to Vila's ability to pick locks. He gets them into the computer control area in a matter of seconds. Avon begins work on the controls, programming them to blow up the entire complex.

As Gan enters the flight deck, Zen has finally come back on line. He has decoded the alien ship's computer program. The group aboard are the guardians of brood units. The



Paul Darrow as Avon and Michael Keating as Vila. ©BBC

guardians will kill anything which poses a threat to the units, and they consider the crew of *Liberator* to be such a threat. He goes to the teleport area to warn Jenna and finds her in a fight with one of the aliens. He tries to stop the alien, but he cannot kill him. Jenna kills the alien in the ensuing struggle. She returns to the hold to disconnect the alien cable which is draining the power from the *Liberator*.

Avon has set the sequence in motion and nothing can stop the complex from blowing up. Blake hands Cally a teleport bracelet, and with only seconds to spare, Gan manages to bring them aboard. Jenna is disconnecting the alien ship, but there is one more guardian aboard. He is sneaking up on her when Blake rushes in, causing the alien to fall into the circuitry, and the guardian is electrocuted.

Back on the flight deck, Cally informs the crew that she cannot return to Auron because she has failed in her mission. Blake invites her to join them and she agrees.

The crew decides to dump the alien vessel in deep space when they discover that the brood units can incubate a full grown adult in only 1.6 minutes.

As they head for the Federation base Centro, Jenna warily eyes Cally and warns of the dangers of bringing aliens aboard.

THE WEB

Episode Five, aired January 30, 1978, directed by Michael E. Briant

QUEST CAST

Decimas

Gilda Cohen

Izmet Hassam

Marcus Powell

Deep Roy

Willie Sheara

Mollie Tweedley

Miles Fothergill

Ania Marson

Richard Beale

Novara

Geela

Saymon

The opening shows a laboratory while a voice chants, "They must come."

Aboard *Liberator*, the primary drive is accelerating and we see Cally apparently in a trance, sabotaging the ship. Eventually the crew realizes she is not in control of herself and they overpower her. Zen reports that a bomb has been set on board, but the auto repair systems cannot do anything about it until it explodes. Avon and Blake attempt to disarm it, with Avon saving Blake's life as the bomb explodes.

Liberator begins to slow down as the crew hears a dragging sound across the hull. Forward vision shows strands of a web beginning to form around the ship. Jenna becomes "possessed" and speaks in an alien voice. The voice explains that they must land *Liberator* and that the web cannot be broken, as it would take over 160 hours to penetrate it and *Liberator* has less than 100 hours of power. Jenna is released from the control of the alien and they make a futile attempt to break free of the web. Cally tells the crew the legend of *The Lost*. They were a group of people cast out from her planet because they were considered "unfit to share the soul of Auronar".

Blake teleports down and makes contact with two humanoids called Geela and Novara. They explain that their laboratory was designed for genetic engineering to prolong human life. They also engineered a ten function creature to perform simple menial tasks which they named the

Decimas. A mutant strain broke free of the compound and have now begun to reproduce on their own, as well as exhibiting signs of primitive emotions. The humanoids are concerned that the Decimas will be able to launch a successful attack soon, as the power cells which run their laboratory are running low. They need Blake to provide them with fully charged cells to continue to live. When they have these cells, they'll release a fungicide which will make a tunnel through the web so the *Liberator* can escape. The renewed power will also enable them to release a massive dose of radiation, killing the mutant strain of Decimas.

Suddenly the female humanoid begins to speak in the familiar alien voice. It explains that Geela and Novara have been genetically engineered and that the voice controls them. They take Blake to meet the voice, Saymon. He is the shriveled remains of a humanoid life form suspended in fluid. He explains that his form houses the corporate identity of *The Lost*, all existing through this single remaining body.

While Avon teleports down with the new power cells, Blake unsuccessfully attempts to make a deal to save the Decimas. Blake, Geela and Novara go outside the compound to meet Avon. They threaten to kill Avon if Blake does not cooperate. Blake agrees and they make their way back to the lab. They enter, but Blake leaves the door ajar, allowing the Decimas entry. The power cells are put into place and Blake activates the fungicide beam as the Decimas



Gareth Thomas as Blake, Paul Darrow as Avon with a group of Decimas. ©BBC



Paul Darrow as Avon, Miles Fortbergill as Novara. ©BBC

begins the destruction of the laboratory. Geela and Novara are destroyed and Blake and Avon teleport out to the death screams of The Lost. Aboard Liberator they resume their journey to the Federation communications base on Centro.

SEEK—LOCATE—DESTROY

Episode Six, aired February 6, 1978, directed by Vere Lorrimer

Guest Cast

Secretary Rontane
Councillor Bercol
Rai

Peter Miles
John Bryans
Ian Oliver

Blake has teleported down to the Federation communication base on Centro. He is joined by Vila who opens the locked entrance. Then Vila distracts the security guards attention so Blake can sneak up on them. They manage to penetrate the complex. While holding the Federation personnel prisoners, Blake contacts the Liberator and Avon, Cally and Gan teleport down to join them. Cally and Gan take the prisoners out. Gan leaves Cally to guard them and proceeds to plant explosive charges while Vila guards the corridor. Avon starts to disconnect the cypher machine they came for. Blake has Gan set two charges in the room where

the cypher is located so that after the destruction its loss will not be noticed. The alarm is sounded as Gan manages to wrench the machine loose. In the confusion Cally is overpowered by the prisoners, losing her teleport bracelet in the struggle. The others teleport to safety as the charges go off.

Liberator moves off to avoid the base's interceptor rockets as Avon explains how the cypher machine works. Finally Cally's loss is noticed. Blake wants to go back for her, but the others talk him out of it saying she is probably dead anyway.

Secretary Rontane and Councillor Bercol, the Federation president's personal envoy, meet with Supreme Commander Servalan to express the president's concern over the continued freedom of the rebel Blake. Servalan assigns Space Commander Travis to deal with the Blake affair. Travis has a personal grudge against Blake. Several years before his left arm and eye were destroyed in an ambush on Blake's rebel group. Travis wears an eye patch to remind him of his hatred for Blake. He has been fitted with a prosthetic arm with a built in laseron destructor.

Travis goes to Centro to oversee the investigation of the raid. Cally is discovered. After ordering the investigators to contact him if they discover anything unusual, Travis returns with her to headquarters.

With the cypher machine attached and working, Blake and crew learn that Travis has been assigned. Blake informs the others of his first meeting with the space commander.

Meanwhile, Travis realizes the explosions were set merely to hide the fact that the cypher machine was taken. Knowing Blake is now monitoring Federation communications Travis has Servalan send a message stating Cally is alive for Blake to intercept. He then returns to Centro with Cally to set a trap for Blake when he comes to rescue her.

Blake teleports into the interrogation room taking Travis by surprise. He releases Cally and they teleport back to Liberator leaving Travis strapped in the interrogation chair vowing vengeance. "I am your death, Blake," he promises.

MISSION TO DESTINY

Episode Seven, aired February 13, 1978, directed by Pennant Roberts

QUEST CAST

Dr. Kendall
Sonheim
Pasco
Grovaine
Sara
Mandrian
Levett
Dortmunn

Barry Jackson
Stuart Fell
John Leeson
Carl Forgione
Beth Morris
Stephen Tate
Katê Coleridge
Nigel Humphreys

Liberator finds a ship flying in a circular flight path. Unable to raise anyone on the communicator, Blake, Avon and Cally teleport across to investigate.

As they search the ship they find the various crew members apparently asleep. They notice a sweet smell in the air.



Jan Chappell as Cally. ©BBC

Finally they recognize that sono vapour, a tranquilizing gas, has been introduced into the air system. Sleepy, but still on their feet, Blake and Avon make their way to the filter plant. In the ventilation system they find a near-empty cannister of sono gas. At face value, it seems pointless to render the crew unconscious for so short a time.

Cally discovers the flight deck and finds the pilot murdered. Upon examining the flight controls, it is apparent that the damage to them was intentional to keep the ship in its circular trajectory. Blake and Avon soon join her. They discuss the situation until they are interrupted by the screams of an awakened crew member.

The rest of the crew are revived and they all meet with Dr. Kendall, the leader of their expedition. In the central recreation room, Dr. Kendall explains to the Liberator crew that the agricultural economy of their home planet, Destiny, has been threatened by a virulent fungus. They have purchased a neutrotope, one of the most valuable commodities in the galaxy, with the hope of amplifying their sun's rays to kill the fungus. Kendall checks his safe and finds the neutrotope is still there. So, the sabotage to their ship, the Ortega, seems pointless.

Cally and Avon begin repairs on the flight deck. Cally finds a sheet of plexiglass on which the pilot had scrawled a dying note in his own blood. Avon reads the note as the number 54124, which means nothing to him or the crew of

the Ortega.

After assessing the damage, everyone gathers in the crew room. Avon explains that with the ison crystal damaged, they will have to make their return journey at sub-light speeds, extending their trip to five months. The crew is dismayed. With a delay of five months, they will miss their growing season and their planet will be bankrupt. Blake offers to take the neutrotope for them; with Liberator's advanced technology the trip will only take four days. The Ortega's crew accepts the offer in a four-to-three vote, and Cally suggests that she and Avon remain aboard pending Blake's return. Dr. Kendall sends crew member Sara to bring the neutrotope.

Blake returns to the Liberator and they begin their journey to Destiny.

Avon, Cally and crew member Levett work together on the flight deck to repair the Ortega. Some laser transfer linkage is needed and Cally goes to find it. On her way to the storage hold, she spies crewman Mandrian leaving Sara's quarters. Upon investigation, Cally finds a small box hidden amongst Sara's things. She pockets it and returns to the flight deck with the linkage.

They continue repairs until a warning buzzer indicates a malfunction in the filtration plant. They run to investigate and discover that Sonheim is being forcibly held by Grovain and Pasco. Mandrian's body is at his feet. Sonheim is locked

away and another meeting is held.

Avon explains to them that he believed in Sonheim's innocence. Mandrian had been electrocuted. The cable which was used to kill him would have to have been cut with a laser knife or insulated saw. If Grovaine, as he claimed, had discovered Sonheim just following the death, one of the cutting tools should have been in the area—neither one was.

Avon has, however, figured out the clue 54124. It is not a number, but a sloppily scrawled name... SARA. She draws a gun and threatens to kill anyone who tries to follow her.

When she has locked herself on the flight deck she appears confident. Cally remembers the box she pocketed from Sara's room. She begins to study it for a clue when Avon recognizes it as a homing beam transmitter. Sara is obviously confident because her business associates are on their way, guided by the beam transmitter to the ship in its stationary orbit.

Meanwhile, Liberator has taken a bumpy ride through a wide-spread asteroid field. Blake checks the neutrotope box for damage and finds it is empty. They turn the ship around and head back to the Ortega.

Avon has staged a mock-battle to make Sara think her associates have landed and dealt with the Ortega crew. Emerging from the flight deck she is captured.

Blake and the Liberator arrive only minutes before Sara's real partners. He distributes teleport bracelets. Blake leaves the crew room for a moment while Sara struggles to remove her bracelet. When he returns, everyone except Sara teleports. She discarded her bracelet at the last moment.

The crew of both ships watch the Liberator's main screen as the rendezvous ship moves in to dock. All except Blake are surprised by the sudden explosion. Blake explains that he rigged an explosive device to the entry hatch which activated when it was opened. The Liberator, with both crews aboard, resumes its journey to Destiny.

DUEL

Episode Eight, aired February 20, 1978, directed by Douglas Camfield

QUEST CAST

Sinofar	Isla Blair
Giroc	Patsy Smart
Mutoid	Carol Royle

The Liberator is in orbit around a nameless planet while recharging its depleted power cells. Blake decides to teleport to the planet to investigate. Gan and Jenna accompany him.

Meanwhile Travis has led pursuit ships to the area and orders them into attack formation.

On the planet, Blake and Jenna discover millions of graves. Gan thinks he sees two aliens that vanish. While examining an ancient monument, Gan spots the pursuit ships closing in on Liberator and the group immediately teleports up to the ship.

The aliens Giroc and Sinofar reappear and watch the ships close for battle.



Stephen Greif as Space Commander Travis. ©BBC

With Liberator's energy reserves so low, Blake and crew can only put up the force wall and ride out the plasma bolt attack. By observing the firing pattern of the pursuit ships, Blake determines which ship is Travis'. Knowing Liberator can't withstand much more, Blake decides the only course of action left to them is to ram Travis' ship. Just before the two ships collide, all motion is frozen by the two aliens on the planet. Giroc and Sinofar take Blake and Travis from their ships and bring them to the surface of the planet. Sinofar explains that their power arose from hundreds of years of war that devastated their planet and killed their race. In order to avoid unnecessary loss of life, any battles near their planet must be decided in hand to hand combat between the two leaders. Blake and Travis are given knives so that they learn the lesson of personally taking a life. They are teleported to a forested area of the planet. Another lesson they have to learn is the death of a friend. Blake is given Jenna and Travis is given his mutoid pilot. Thus the duel begins.

Travis sets a trap and has his companion capture Jenna promising the mutoid that she can satisfy her desperate need for blood serum later. Using Jenna for bait, Travis lures Blake to him. The trap fails, however, because the mutoid is too weak. Blake manages to free Jenna. Travis then attacks Blake. As they fight, the mutoid attempts to subdue Jenna and drain her blood. Jenna overpowers the mutoid, which falls on its own knife. In a final effort, Blake knocks Travis to the ground, and though he has the opportunity, Blake finds he can't kill Travis.

Blake and Jenna are transported back to the presence of the two aliens. Giroc and Sinofar conclude that Blake had nothing to learn and therefore return him to Liberator after recharging the ship's energy banks. The ship then leaves orbit.

Travis and the mutoid are then transported back. Sinofar, upon hearing his declaration that he will still hunt Blake, says he has learned nothing. After healing the mutoid companion, she sends him back to his ship. He leaves to pursue Blake.

FANTASY CLIPPINGS



Louise Jameson, a young lady with primitive appeal who will soon become familiar to Dr Who fans.

Who's Louise

LOUISE JAMESON, whom devotees of *Dr Who* will recognise as the lovely Leela, nearly missed her *Swap Shop* guest appearance altogether. She had glandular fever, which at first was wrongly diagnosed as measles. 'Can you imagine,' she asks, 'the cataclysm if the entire *Dr Who* cast and production team had been plunged into quarantine.'

In fact, she did appear, spot free, on *Swap Shop* a fortnight later than scheduled, feeling all the brighter for the stack of get-well-soon cards viewers had sent in. Fan mail has become quite a feature of her life these days: 'I've acquired some regular pen-pals, mostly boys aged about 13, who write in to let me know their news.'

But the most entertaining letter she received recently came from the captain of HMS *Naiad*, stationed off Plymouth. He sent word that his crew of 700 sailors were threatening mutiny unless she agreed to come aboard and take grog with them. (She did.)



Louise: monster hit

PICTURE: ROGER SAMBER

PATRICK O'NEILL'S GOOD VIEWING



Tom Baker and Louise Jameson start a new adventure in Dr Who—BBC-1, at 6.20.

□ Doctor Who (BBC-1, 6.20). Time is beginning to catch up with the time lord. Good as they are, his adventures hardly seem to have the zest of old.

Tonight, with Louise Jameson, he starts a new adventure on Sand-Miner, a planet run entirely by machines who are threatening to revolt. The doctor sets

out to solve a murder and stop the revolting robots.

FROM THE DESERTS OF SPACE TO THE HEART OF HOLLYWOOD...



Cover-up job for Louise

★ **ACTRESS** Louise Jameson (above), who makes her first appearance this weekend as Dr Who's new assistant, has just one worry when she landed the coveted part.

She isn't keen on the shape of her bottom. And the leather loincloth she wears for the part leaves little to the imagination.

So Louise, 25, asked for a little leather flap to be added to keep the camera from showing too much.

All the same, she has to spend 90 minutes before filming applying make-up in some very odd spots.

She says: "The flap isn't fixed, so I use the make-up to help me look better if it blows up when I have to do something energetic."

Louise plays Leela, a rebellious member of the Sevateem tribe. They live on a planet which the Doctor (Tom Baker) visits in the new four-part adventure, *The Face Of Evil* (BBC 1, Saturday, 6.20).

She is certainly his sexiest assistant so far.



ACTRESS Pamela Salem has played many parts, but perhaps her strangest was performed in real life.

The 30-year-old brunette took on the guise of dustman.

It happened when a refuse strike hit Pamela's neighbourhood in Kensington, London.

Instead of letting the rubbish pile up, she decided to collect plastic bags of refuse from fellow residents herself.

Pamela, leader of the residents' association at the time, says: "We forced the council to provide us with skips in which to dump the bags after collection."

The former Heidelberg University student, born in India of English and Greek parents, didn't mind the dirty work. "It was my breakfast exercise," she says.

MIXED FORTUNES

□ Two former *Dr Who* girls have been in the news recently. The lovely Louise Jameson gave police vital clues about the man who confronted her as she was about to let herself into her Bristol home at two in the morning. Louise was so scared as he walked toward her that she ran back to her car and drove off quickly. There have been six attacks in the Clifton area. Louise's description of the man tallied with that of one of his victims. A happier event for Katy Manning who gave birth to twins, Jonathan and Georgina, born three months premature.

A HIGH PRIESTESS OF SPACE COMES DOWN TO EARTH



PAMELA SALEM played a high priestess in the BBC television space series, 'Blake's Seven', and the pilot of a spaceship in 'Dr Who'. But she's back to earth in her latest film, 'The Great Train Robbery', starring Sean Connery and Donald Sutherland. It is about a large consignment of gold sent from London to pay the troops in the Crimean War. Pamela plays the wife of a bank manager, who, with three other men, are responsible for getting the gold to its intended destination.



ROBOT: Beautiful but evil

Beauty and the beast

★ A GORGEOUS new girl and some robots which turn nasty make life tough for Dr Who and Leela in their new adventure.

At the start of the four-part story Robots Of Death (BBC 1, 6.20), the Tardis lands inside a huge but luxurious sandmining machine.

In command is Toos, played by attractive actress Pamela Salem. She controls an army of worker robots — the most elegant aliens ever to appear in Dr Who.

But the handsome robots turn to evil.



PAMELA: Commander

FROM THE DEPTHS OF SPACE TO THE HEART OF HOLLYWOOD....

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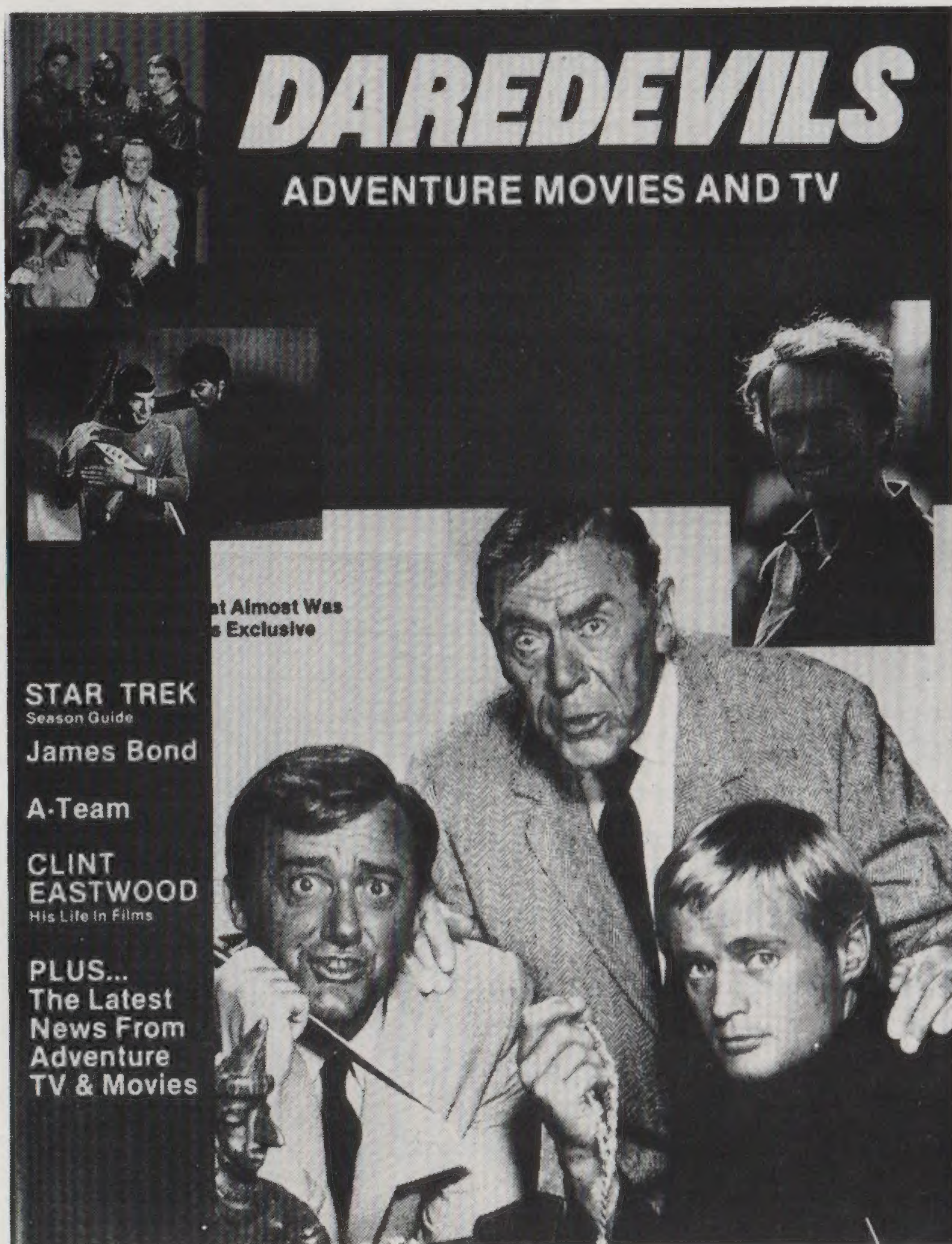
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